DALEKS & GIANT ANTS!
Neil Gaiman's lockdown

BBC

SCORING SERIES 12
Segun Akinola interview

DOCTOR WHO

AGAZINE™

The **OFFICIAL MAGAZINE**
of the BBC television series

"What's your best script?"

"What was leaving like?"

"Do you watch your old episodes back?"

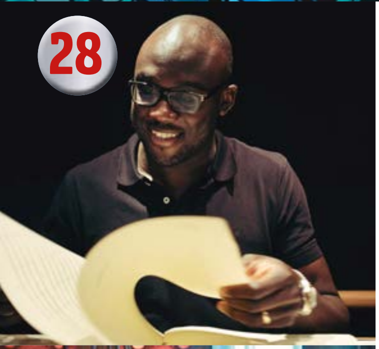
RUSSELL T DAVIES and STEVEN MOFFAT ... interview each other!

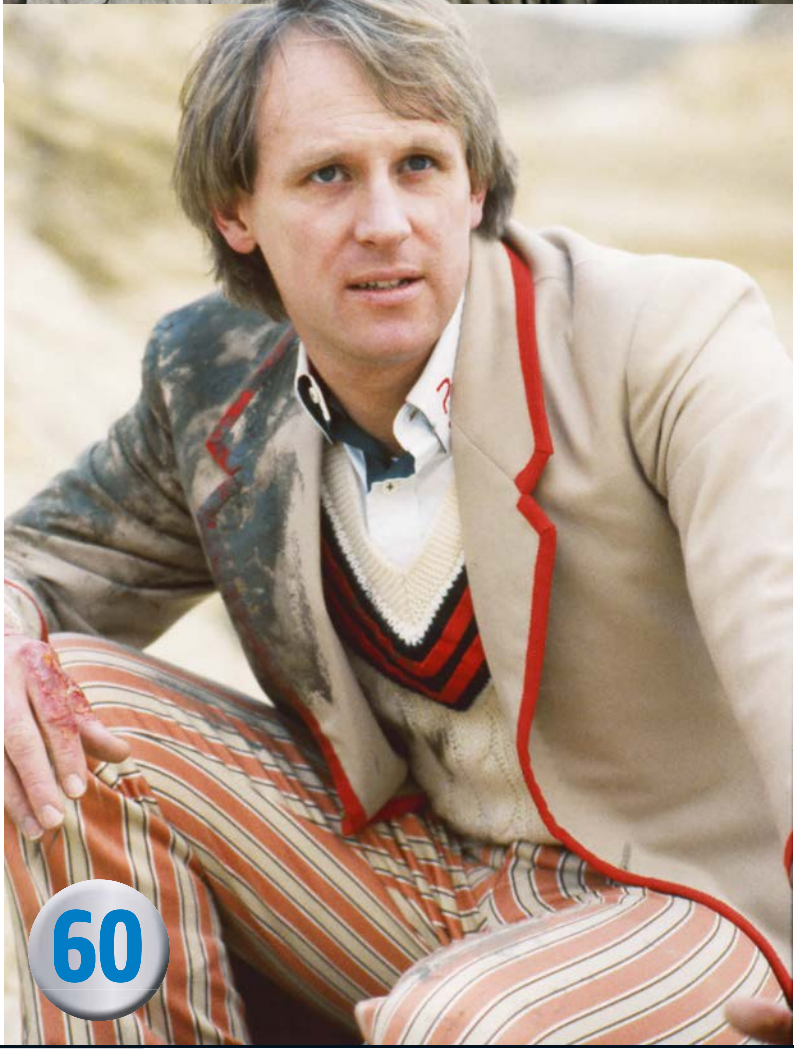
INSIDE
- Chris Chibnall
- *The Caves of Androzani*
- David Collings
- *Birth of a Renegade*

AND MUCH MORE!

ISSUE 551
JUNE 2020
paninimagazines

Pull to Open





WIN!
DOCTOR WHO
THE THIRD DOCTOR ADVENTURES
DOCTOR WHO
WHITE WITCH OF DEVIL'S END
DOCTOR WHO

INTERVIEWS

18 RUSSELL T DAVIES and STEVEN MOFFAT
28 SEGUN AKINOLA
42 NEIL GAIMAN

FEATURES

34 CONTACT HAS BEEN MADE
38 DAVID COLLINGS
48 DOCTOR FEELGOOD
60 THE FACT OF FICTION
The Caves of Androzani

REGULARS

4 PRODUCTION NOTES
8 GALLIFREY GUARDIAN
10 GALAXY FORUM
14 TIME AND SPACE VISUALISER
16 PUBLIC IMAGE
51 COMIC STRIP
The Piggybackers Part 3
68 APOCRYPHA
Birth of a Renegade
70 REVIEWS
76 CROSSWORD & COMPETITIONS
78 COMING SOON
82 THE BLOGS OF DOOM
83 NEXT ISSUE

BBC DOCTOR WHO MAGAZINE

EDITOR **MARCUS HEARN**
DEPUTY EDITORS **ALAN BARNES**
PETER WARE
ART EDITOR/DESIGNER **PERI GODBOLD**
DESIGNER **MIKE JONES**
EDITORIAL ASSISTANT **EMILY COOK**

PANINI UK LTD
Managing Director MIKE RIDDELL
Managing Editor ALAN O'KEEFE
Head of Production MARK IRVINE
Circulation & Trade Marketing Controller REBECCA SMITH
Head of Marketing JESS TADMOR
Marketing Executive JESS BELL

BBC STUDIOS, UK PUBLISHING
Chair, Editorial Review Boards NICHOLAS BRETT
Managing Director, Consumer Products
and Licensing STEPHEN DAVIES
Head of Publishing MANDY THWAITES
Compliance Manager CAMERON McEWAN
UK Publishing Co-ordinator EVA ABRAMIK
UK.Publishing@bbc.com
www.bbcstudios.com

Email: dwm@panini.co.uk
Website: www.doctorwhomagazine.com

Follow us on Twitter at: @DWMtweets
Follow us on instagram at: doctorwho_magazine
Like our page at:
www.facebook.com/doctorwhomagazine

ADVERTISING Madison Bell
TELEPHONE 0207 389 0859
EMAIL jack.daly@madisonbell.com
SUBSCRIPTIONS TELEPHONE 01371 853619
SUBSCRIPTIONS EMAIL drwhomagazine@escosubs.co.uk

THANKS TO:
John Ainsworth, Joanna Allen, Segun Akinola, Karen Archer, Richard Atkinson, Tom Baker, Stephen Barber, Steve Berry, David Bickerstaff, Michael E Briant, Nicholas Briggs, Nicola Bryant, Ronan Chander, Chris Chibnall, Tosin Cole, Samuel Collings, Phil Collinson, Sue Cowley, Arthur Darvill, Russell T Davies, Gabby De Matteis, Albert DePetrillo, Sally de St Croix, John Dorney, Matt Evenden, Janet Fielding, Matt Fitton, Neil Gaiman, Mandip Gill, Scott Gray, Doris Griffiths, Jason Haigh-Ellery, Derek Handley, Peter Harness, Tess Henderson, Guy Henry, Frazer Hines, Mat Irvine, Louise Jameson, Ben Jolly, Tony Jordan, John Levene, Ross McGlinchey, Lisa McMullin, Russell Minton, Steven Moffat, Alex Moore, Dexter O'Neill, Emily Payne, Andrew Pixley, Peter Purves, Philip Raperport, David Richardson, Jonathan Rigby, Rebecca Root, Jim Sangster, Adrian Scarborough, Rob Shearman, Helena Sheffield, Dan Starkey, Michael Stevens, Matt Strevens, Paul Taylor, David Tennant, Charlotte Tromans, Mike Tucker, Jo Ware, Jodie Whittaker, Nikki Wilson, BBC Wales, Bradley Walsh, Catherine Yang, BBC Studios and bbc.co.uk

Doctor Who Magazine™ Issue 551 Published April 2020 by Panini UK Ltd. Office of publication: Panini UK Ltd, Brockbourne House, 77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS. Published every four weeks.

BBC, DOCTOR WHO (word marks, logos and devices), TARDIS, DALEKS, CYBERMAN and K-9 (word marks and devices) are trademarks of the British Broadcasting Corporation and are used under licence. BBC logo © BBC 1996. Doctor Who logo and insignia © BBC 2018. Dalek image © BBC/Terry Nation 1963. Cyberman image © BBC/Kit Pedler/Gerry Davis 1966. K-9 image © BBC/Bob Baker/Dave Martin 1977. Thirteenth Doctor images © BBC Studios 2018. Licensed by BBC Studios. All other material is © Panini UK Ltd unless otherwise indicated. No similarity between any of the fictional names, characters persons and/or institutions herein with those of any living or dead persons or institutions is intended and any such similarity is purely coincidental. All views expressed in this magazine are those of their respective contributors and do not necessarily represent the views of **Doctor Who Magazine**, the BBC or Panini UK. Nothing may be reproduced by any means in whole or part without the written permission of the publishers. This periodical may not be sold, except by authorised dealers, and is sold subject to the condition that it shall not be sold or distributed with any part of its cover or markings removed, nor in a mutilated condition. All letters sent to this magazine will be considered for publication, but the publishers cannot be held responsible for unsolicited manuscripts, photographs or artwork. Panini and the BBC are not responsible for the content of external websites.

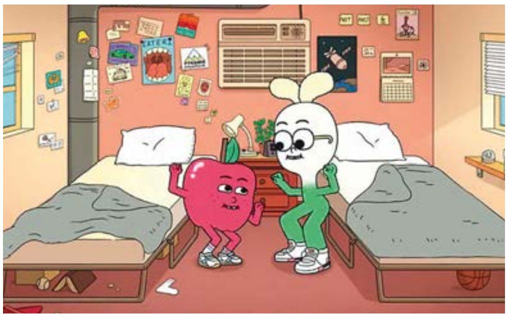
Been asked to stop working on **DWM** for a few weeks cos of the lockdown. I've been Turlough'd!

Newstrade distribution: Marketforce (UK) Ltd 020 3787 9001. ISSN 0957-9818

Welcome

Doctor Who Magazine is often themed around fictional aspects of the show's universe, but this issue is inevitably dominated by the real-life crisis that has impacted all our lives.

Nobody on the team qualifies as a key worker, and nothing we do is on a par with keeping our hospitals, shops and other essential services going. But I hope we can do our bit to brighten readers' lives in these anxious times. **DWM** has been connecting fans all over the world for more than 40 years, and it's in that spirit that we've done our best to keep going. We've compiled this issue remotely, with editorial and design meetings conducted over video conferencing. Everyone at Panini is working hard to look after our subscribers, while ensuring that the retailers who remain open receive as much stock as possible. We are, of course, grateful to all our subscribers – especially those who have joined us since March. We've had a great response to our most recent offer, and this has played an important part in keeping **DWM** open while so many other magazines have temporarily closed.



I'd also like to thank everyone who's rallied round, from the contributors in our letters pages to showrunners past and present. Russell T Davies and Steven Moffat's epic interview is a fascinating read, and I'm sure you'll find Chris Chibnall's revealing *Production Notes* just as compelling. Elsewhere, we've curated a season of uplifting *Doctor Who* viewing to raise your spirits, and conducted the first virtual *Out of the TARDIS*. In these articles at least, no one could say we haven't turned a challenge into an opportunity.

Write in and let us know what you've been up to while you're stuck indoors. Is this the time to finally alphabetise your comic collection, or to dust your action figures? I suspect I'm not alone in neglecting both of those tasks in favour of watching loads of TV. The other day I found myself captivated by a repeat screening of *Asylum of the Daleks* (even better than I remembered – could have been a feature film), but it hasn't all been *Doctor Who*. My journey of discovery has included everything from Cartoon Network's *Apple & Onion* (above left) to SyFy's new series of *The Twilight Zone* (above right). Now I'm addicted to both those shows, neither of which I'd even seen before the lockdown.

Aside from television, there are wonderful things happening online (much of it initiated by our own Emily Cook) and there's plenty to keep you occupied in the following pages. Stay at home, stay safe, and we'll see you in issue 552.

Marcus

THIS ISSUE'S CONTRIBUTORS INCLUDE

Chris Chibnall

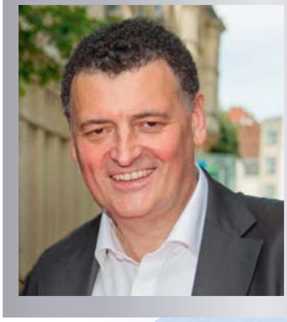
Chris is the current showrunner. One of his fondest behind-the-scenes memories is of being on set for *Victory of the Daleks*. Having finished the climactic scene, Matt Smith offered the Jammie Dodger he'd been using to Chris' eldest son, who was six at the time. Ten years later, his son still remembers it.

Russell T Davies

Russell was showrunner from 2005 to 2010. He has every single issue of **DWM**, which he kept safe and dust-free in a special cupboard. Until a month ago, when he discovered Issues 1-10 crumpled and battered in an old box, covered in dust, two feet away from where he sits every day. He's an idiot.

Steven Moffat

Steven has written 42 episodes of *Doctor Who* and was the showrunner from 2010 to 2017, during which time he also made *Sherlock* with Mark Gatiss and developed an ego so diseased and bloated he found himself unable to compress his own bio within a word limit of



Production NOTES

A special lockdown message from **Chris Chibnall**, the *Doctor Who* showrunner.

How are you?

It's not the most dynamic opening ever to a *Production Notes* column. But it might be the most heartfelt. The phrase I guess we're all now using more than ever, with new intent and meaning.

So I hope you're well. I hope you're staying safe. I hope the same is true of your family, and friends, and all the communities you're part of.

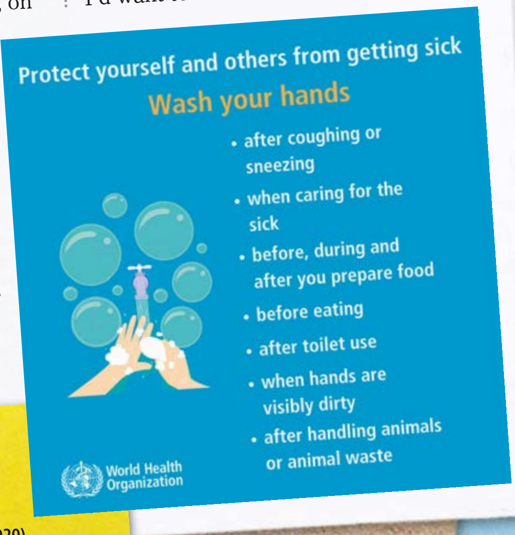
The *Doctor Who* production team community is staying in touch with each other, a stream of texts and voice messages, punctuating the days. We're not scheduled to film again until later this year. People had all scattered to other jobs, but now all of that has been shut down.

We spend ten months of the year filming, often saying wearily, "How many days left till the end of the shoot?" We count the days off, wish them away, so we'll have a finished set of rushes. But I can't wait for us all to be back together, in a dark cavernous studio, with an impossible set build, worrying about whether we can make the schedule, as the cast roar with laughter at their own jokes in the corner, and the crew take the mick out of each other (while wearing shorts). That's situation normal for us, and like everyone, we're yearning for a bit of that.

Not that our days are devoid of *Doctor Who*. Post-production continues on *Revolution of the Daleks*. Our brilliant teams are working remotely on the visual effects shots and sending them in. Nothing brightens a day like a new FX shot in your inbox, no matter how early the stage it's at. And our writing and planning for the next series continues apace: stories are forming, writers are writing, conversations keep going, plans continue to be hatched.

Casting ahead to the future seems strange, but it's the only thing to do. Even now, as I write this, on Easter Monday, around 2.53 in the afternoon, I have no idea of what the world will be like by the time you read this. Casting back to the past feels just as strange. I only intermittently find time to put down diary entries – my last one was on the 2nd of March, after the transmission of *The Timeless Children*. I read it back and it seems like dispatches from another century, when we had meetings in person, in cafés. We did some storylining that week, and had some big we noted the World Health Organization diagram for handwashing appearing on the mirror of every washroom in the BBC Studios building at Television Centre.

By the 17th of March, I was having sleepless nights about any small way in which *Doctor Who* could help as the world changed. My own kids are in their mid to late teens now. But I was awake in the middle of the night thinking: "What if they were seven or eight? What if *I* was seven or eight, and this emergency was taking hold of the world?" I knew I'd be scared. By my third sleepless night, I knew I'd want to hear something from the



Protect yourself and others from getting sick

Wash your hands

- after coughing or sneezing
- when caring for the sick
- before, during and after you prepare food
- before eating
- after toilet use
- when hands are visibly dirty
- after handling animals or animal waste

Top: Ashad, the Lone Cyberman (Patrick O'Kane), on Gallifrey in *The Timeless Children* (2020).

Above: Sensible advice from the doctors at WHO.

Doctor. And the Doctor had started talking to me, little sentences cropping up in my brain. Question is: would Jodie be up for doing something?

Before I could ask her, on the 18th of March at 10.17am, a voice message pinged into my phone. Jodie's voice. "I've just had a really random thought, and I don't know how you feel. But I've got my costume with me. And I just thought maybe I could do a video to post..."

I've talked before about how Jodie understood from the start that playing the Doctor is more than just the days you're on set. You represent the values, the show, the hopes of the viewers young and old, while you're in the part. And here she was again, showing that understanding.

I ping her a voice message back and we exchange a handful of messages across the day about what we both think kids (and adults, but crucially kids) would want to hear. By Friday at 13.30 (this is all time-stamped), I'd tapped and re-tapped a speech into my phone. I WhatsApp Jodie the text. She responds an hour later (14.30 exactly), with a note about the first paragraph (she's right!). I rewrite it and send it back at 15.01. Jodie texts: "I'll get learning!" at 15.09. We talk about logistics, how she's going to do it. She'll film it over the weekend. I read it all again and send an amended second paragraph at 15.26. Two thumbs up from Jodie at 15.28.

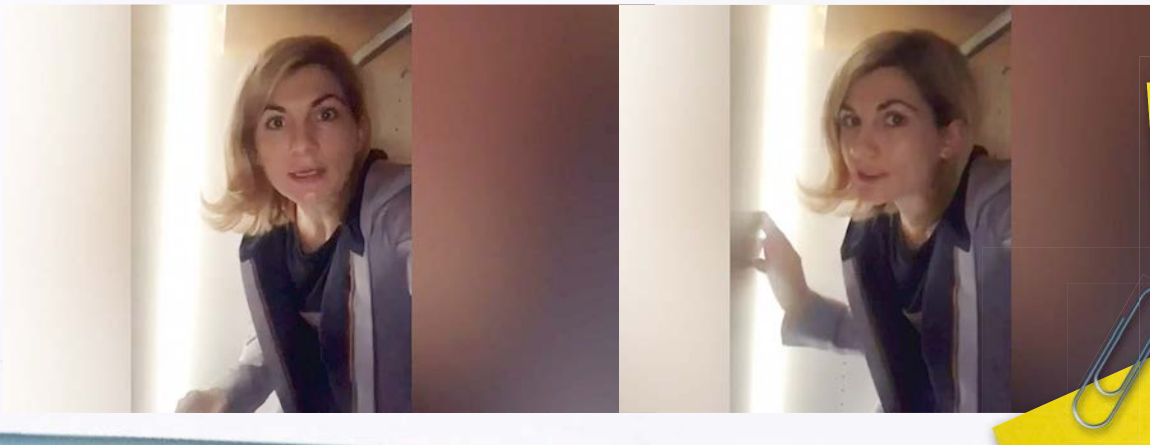
And then there's a weekend. I have a birthday, under lockdown. Me and my wife and our two kids have cocktails at home (they had mocktails) and watch Bradley Walsh get beautifully pranked by Ant and Dec. It was weird (the day, not the prank). But it was memorable.

Ping. 09.39 Monday morning, 23 March. A video lands on my phone via WhatsApp. There's the Doctor, in the dark, bright light beyond her. I watch the take Jodie has sent. She leaves me a voice message: "Happy to do it again." I watch it. It makes me feel pretty emotional, despite knowing the content. Because there's the Doctor, and I really need to hear from the Doctor. Because I'm still eight years old inside.

We move fast – I send it to Jo Pearce, our digital supremo and one of our most trusted and creative partners, who knows all the processes for getting it into the world. I send it to Matt Bouch (former producer of *The Sarah Jane Adventures*!) at BBC Studios, suggesting we show it to Charlotte Moore and Piers Wenger, because these are sensitive times. By the end of the day they've all more-than-approved it. But now it has to go through other layers at the BBC – understandably, anything relating to the unfolding pandemic must go through the very highest levels of approval at both BBC Studios and the BBC itself.

As we wait for the multiple approvals, the need for the Doctor doesn't dissipate. It seems to get stronger. And then word comes back: it's approved. I write the tweet, keeping it simple.

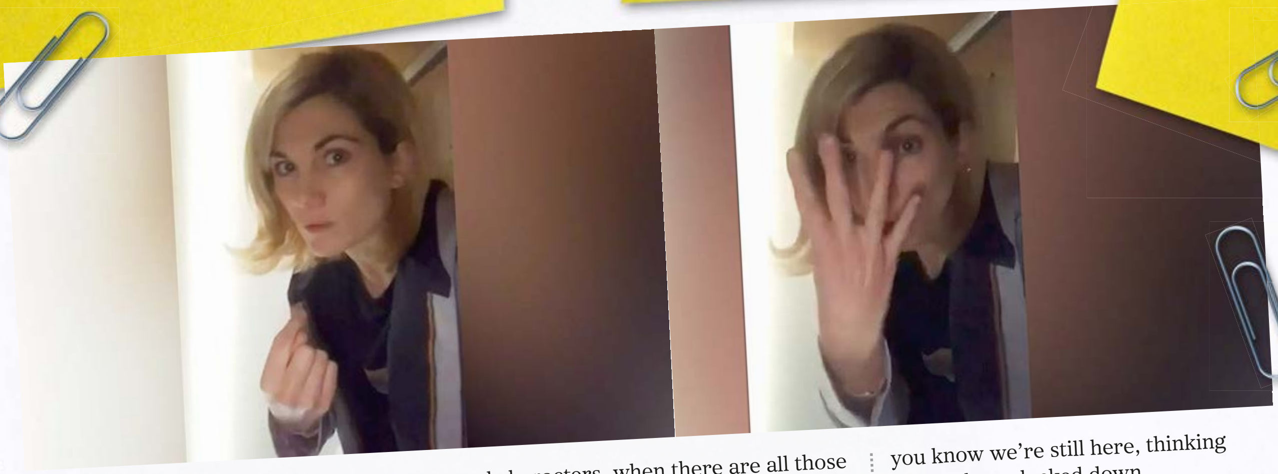
The message goes live. And over the next day we're flooded with responses which only make the whole thing more emotional. The best are the ones from parents, who've shown it to their children, their seven and eight-year-olds, and it's helped. The clip is played in full on the Radio 1 and 2 breakfast shows. It's shown on the BBC News. The BBC News. This character, this show, this result of 57 years of so →



Top: The Doctor (Jodie Whittaker) takes a call in *Spyfall* (2020).

Above inset: Bradley Walsh is pranked by Ant and Dec on *The Chase*.

Left: The Doctor has a message for her extended fam.



→ many people's creative efforts – it is so unknowable, so emotional, so daft, and occasionally so important. Jodie Whittaker in her cupboard. The Doctor.

A few days later, I get another voice message from Jodie. She's been asked by the BBC – as others have – to front a public information film, and she wants to do it as the Doctor. "I've said I'll only do it if you write it for me as the Doctor."

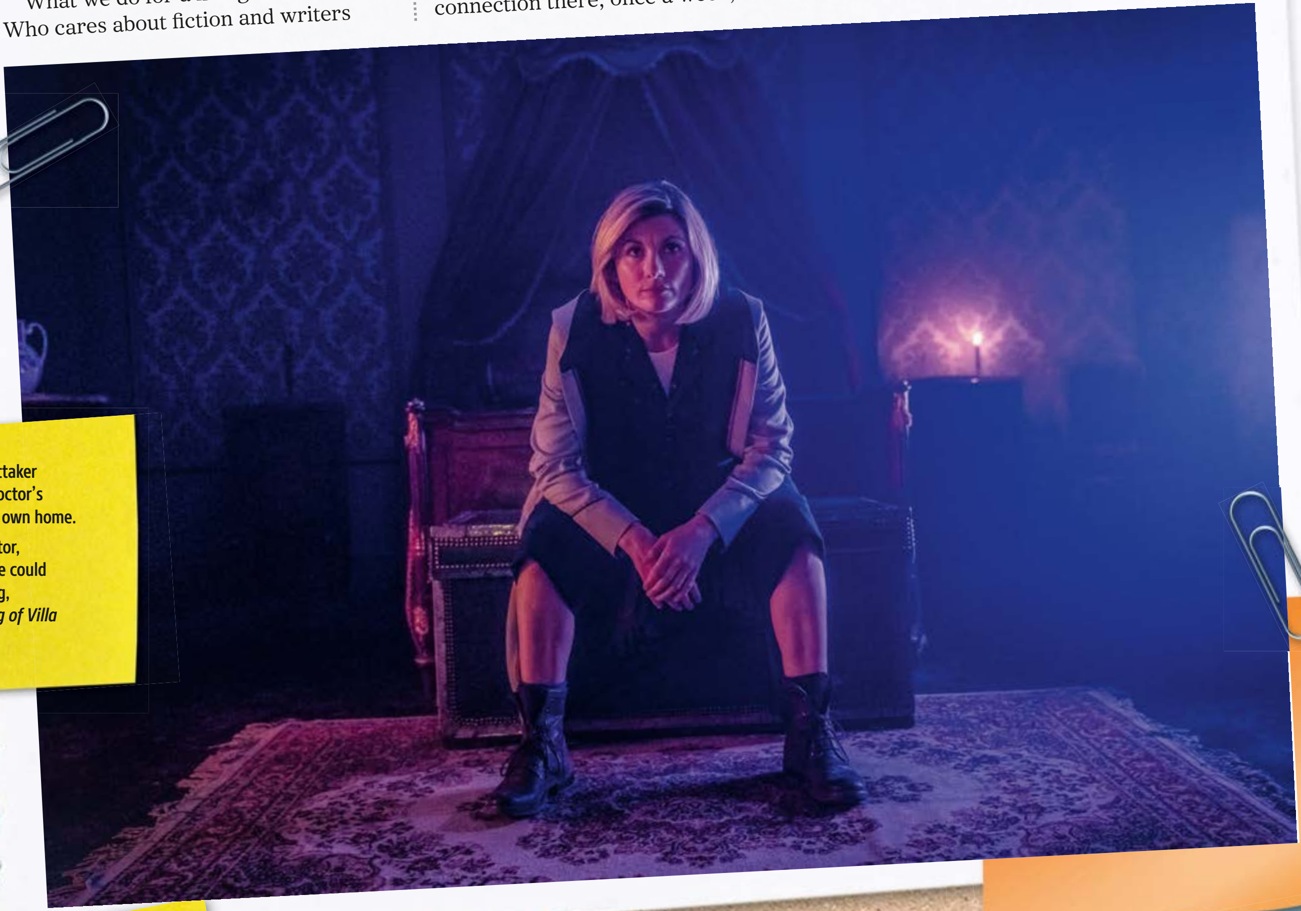
I get sent a PowerPoint presentation. It has government guidelines on it. Behaviours to encourage, worries to assuage, rules to remind. I am writing public information films for the BBC, to government guidelines, for Doctor Who to say.

What we do for a living is bonkers. Who cares about fiction and writers and characters, when there are all those frontline key workers risking their lives. Our need for stories and characters is still fundamentally mysterious. But this character, created by so many people and influences over such a long period of time, sometimes can help us feel better. Even if just for a moment. I sort of knew that. But for a moment, it's more tangible than ever.

When I came into this job, I talked about the Thirteenth Doctor as a beacon of hope. I've also been watching the *Doctor Who* community become beacons of hope to each other during this time, not least through Emily Cook's brilliant Tweetalongs, and the contributions of the people who made those shows. We've been posting short stories online, just to keep that connection there, once a week, to let you know we're still here, thinking of you there, locked down.

All this is nothing, literally nothing, compared to what the real nurses, porters, cleaners, cooks, care workers, key workers, frontline workers and doctors are doing right now. But you and I, we're part of a community here, united by our love for this show. However our views about the show may differ, we're brought together by *Doctor Who.* And I think the show, in all its eras and spin-offs and stories in whatever form you care to name, gives us something to hold on to during these days. And I'm grateful for that.

I hope you and yours stay well. And I hope you stay charged with hope. It's what the Doctor would want. I know. She told me. **DWM**



Top: Jodie Whittaker recorded the Doctor's message in her own home.

Right: The Doctor, looking as if she could be self-isolating, in *The Haunting of Villa Diodati* (2020).

PAMELA SALEM • SIMON WILLIAMS • KAREN GLEDHILL • HUGH ROSS

SCAN QR CODE TO HEAR MORE

bgfn.sh/new

FROM THE WORLDS OF

BBC DOCTOR WHO

THE NEW COUNTER MEASURES

FULL CAST AUDIO DRAMAS FROM **BIGFINISH.COM**

AVAILABLE NOW

SERIES ONE

SERIES TWO

NEW! THE MOVELLAN MANOEUVRE

NEW! THE DALEK GAMBIT

BBC STUDIOS

@BIGFINISH • THEBIGFINISH • BIGFINISHPROD

BBC logo TM and © BBC 1996. Doctor Who logo TM and © BBC 2018. Licensed by BBC Studios. Dalek image © BBC/Terry Nation 1963. Gilmore, Rachel, Allison and the Counter-Measures Group created by Ben Aaronovitch and used under licence. The Movellans and Daleks created by Terry Nation and used under licence. The Yeti & The Great Intelligence © Haisman & Lincoln and used under licence.

BIG FINISH | WE LOVE STORIES

Gallifrey Guardian

The latest official news from every corner of the *Doctor Who* universe...

THEY'RE FIGHTING A WHOLE NEW TIME WAR
BBC
DOCTOR WHO
TIME LORD
VICTORIOUS

Time Lord Victorious

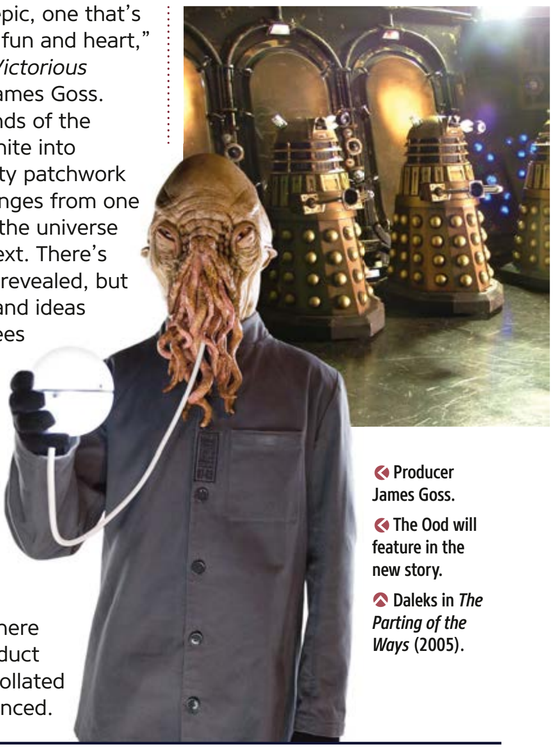
Doctor Who Magazine, BBC Audio, BBC Books, Big Finish, Eaglemoss Hero Collector, Escape Hunt, Immersive Everywhere, Penguin Random House and Titan Comics are uniting to tell a brand-new multi-platform *Doctor Who* story, launching later this year.

Time Lord Victorious will tell a story set during the Dark Times at the start of the universe, following several Doctors across space and time as they defend their home planet from a terrible race.

The saga will feature the Eighth, Ninth and Tenth Doctors, companion Rose Tyler and monsters including the Daleks and the Ood, with more to be revealed over the coming months.

“BBC Studios' *Doctor Who* licensees have come together to tell an amazing epic, one that's full of monsters, fun and heart,” says *Time Lord Victorious* producer James Goss. “All strands of the story unite into a mighty patchwork that ranges from one end of the universe to the next. There's more to be revealed, but the enthusiasm and ideas which the licensees have come up with are breathtaking. It's going to be such fun!”

Further information about *Time Lord Victorious* can be found on *doctorwho.tv*, where a timeline of product releases will be collated as they're announced.



Producer James Goss.

The Ood will feature in the new story.

Daleks in *The Parting of the Ways* (2005).

The Doctor in Lockdown

Zoom
Chat
Pin Video

Big Finish's *Fourth Doctor Adventures* will continue with an instalment produced entirely during lockdown.

The full-cast audio story *Shadow of the Sun* stars Tom Baker as the Fourth Doctor, Louise Jameson as Leela and John Leeson as K9.

“The Doctor, Leela and K9 make an ill-advised stop on the *Surya Namaskar*, a luxury cruiser which has been hired by the Helios Society to prove that the Sun contains a habitable paradise,” says writer Rob Valentine. “This is a story inspired by the modern trend of giving the same value to opinion as fact – including everything from climate change denial to the anti-vaccination movement – but specifically the recent (and ultimately fatal) rocket launch experiments intended to prove that the Earth is flat. The Doctor is about to find himself in a situation where the true enemy is pseudo-scientific hubris, and for once it might be an enemy he hasn't the tools to overcome.”

“Since this was one of our first full-cast forays into remote recording, we mostly went with actors we'd worked with before,” explains director Nicholas Briggs. “Because of the constraints of video conferencing – in that only really one person can effectively speak at one time – there is a trifle more formality to proceedings.

“There were, of course, the ubiquitous wild track recordings, where the cast have to voice multiple layers of background crowds,” he continues. “In this case, we had a kind of cocktail party of fanatics, reacting in all sorts of bizarre ways. It's crazy enough doing that in a studio, but much hilarity ensued as our actors performed these bits in their spare rooms, lofts and stairwells!”

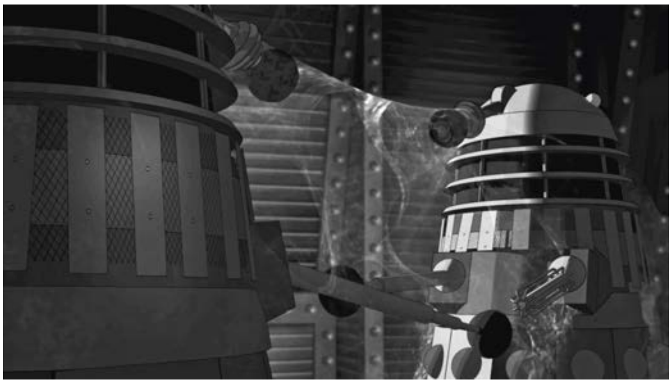
The Fourth Doctor Adventures: Shadow of the Sun will be available to buy as a download in May from *bigfinish.com*

BBC
DOCTOR WHO
A FULL CAST AUDIO DRAMA
SHADOW OF THE SUN

Tom Baker recording from the comfort of his own home.

Big Finish regular Jane Slavin.

More Power, More Daleks



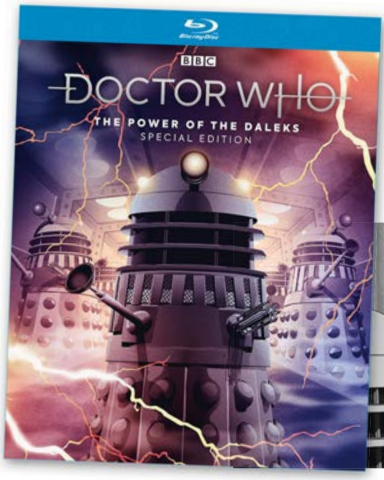
A Special Edition of the 1966 story *The Power of the Daleks*, Patrick Troughton's first adventure as the Doctor, is on the way. The new release contains revised and updated versions of all six animated episodes in black and white. In addition, the three-disc set features a wealth of extra material.

On disc one: audio commentaries on each episode presented by Toby Hadoke featuring Anneke Wills, Derek Dodd, Michael E Briant, Edward Kelsey, Alexandra Tynan, Nicholas Hawtrey, David Hankinson, Nicholas Briggs, Robert Shearman, Martin Geraghty, Adrian Salmon and Charles Norton; a 2016 *BBC Breakfast* report on the original animation; two trailers for the animation; animation test footage; extracts from the animation storyboard video; BBC radio spots on the animation; and a collection of character artwork, designs, storyboards and background paintings.

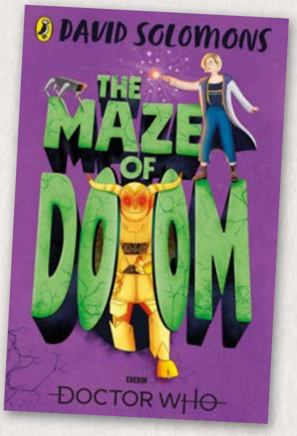
On disc two: *The Power of the Daleks* telesnap reconstruction; 1993 *Power of the Daleks* audiobook; 1966 TV trailer; surviving footage compilation; original title sequence film; Dalek session recordings; incidental music; photogrammetry showing how the sets would have looked in 1966; and an HD photo gallery including a number of never before released full-colour photographs that have only recently been rediscovered.

On disc three: *From Script to Screen* – a new documentary on the TV story; behind-the-scenes featurette with Mike Tucker; *Servants and Masters: The Making of The Power of the Daleks*; *Whicker's World: A Handful of Horrors ("I Don't Like My Monsters to Have Oedipus Complexes...")* – the complete programme in HD; *Daleks: The Early Years* – 1992 VHS release; *Robin Hood: The Abbot of Saint Mary's* – the earliest surviving television footage of Patrick Troughton; BBC South Today footage; BBC Wales footage; *Blue Peter* extract; 2016 *Newsnight* feature; and PDF files of BBC paperwork relating to the 1966 production of *The Power of the Daleks.*

The Power of the Daleks: Special Edition will be available on DVD and Blu-ray from 6 July, price TBC.



The Book of Doom



David Solomons, the author of *The Secret in Vault 13*, has written a new book featuring the Thirteenth Doctor.

In *The Maze of Doom*, an ancient artefact buried deep within the TARDIS leads the Doctor back to London, where a deadly predator prowls the tunnels beneath the city. As the Doctor and her friends investigate, they uncover a mystery that will take them from a secret mountain base to the depths of the ocean – and if they cannot solve it, one of them will perish. In order to save her friend, the Doctor must face the Maze of Doom...

The Maze of Doom, published by Puffin, is available now in paperback and as an ebook priced £6.99, as an audio download priced £6, or as an audiobook CD narrated by Sophie Aldred, priced £12.99.

Underwater Vinyl

The narrated full-cast TV soundtrack of the partially missing 1967 story *The Underwater Menace* will make its vinyl debut in May.

In the four-part serial starring Patrick Troughton as the Doctor, the TARDIS arrives on a volcanic island above the lost city of Atlantis. The Doctor learns of Professor Zaroff's insanely dangerous plan to raise Atlantis from the depths of the ocean. While Ben and Jamie are put to work in the mines, and Polly is set to be transformed into one of the strange, enslaved Fish People, the Doctor must do everything he can to prevent Zaroff causing the end of the world.

The gatefold sleeve of the new release contains two 140g records in 'Volcanic Eruption' vinyl, with linking narration from Anneke Wills, who co-stars with Michael Craze and Frazer Hines as the Doctor's companions Polly, Ben and Jamie. Among the supporting cast are Joseph Furst, Colin Jeavons, Paul Anil and Noel Johnson.

The Underwater Menace will be available from *demonmusicgroup.co.uk* on 29 May and can be pre-ordered now.

Professor Zaroff (Joseph Furst) and the King of Atlantis (Noel Johnson).

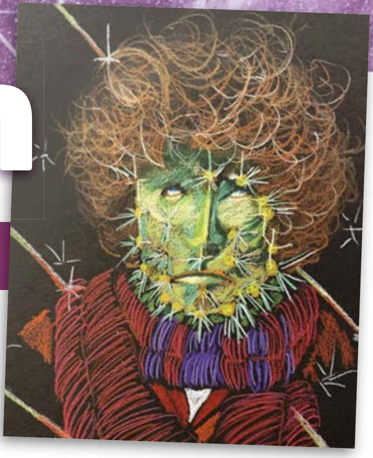
BBC
DOCTOR WHO
THE UNDERWATER MENACE
VINYL WHO
THE CLASSIC 1967 STORY
ORIGINAL BBC TV SOUNDTRACK

Galaxy Forum

Your views on the world of *Doctor Who*...

Email: dwm@panini.co.uk **or tweet us at:** @DWMtweets

Send your letters to:
Galaxy Forum, Doctor Who Magazine, Brockbourne House,
77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS.



Justin Bush's *Meglos* sketch.

We're kicking off this issue's *Galaxy Forum* with some of your lovely letters about **Doctor Who Magazine** 550, which was a celebration of 1976-77's Season 14...

DOCTOR WHO MAGAZINE
MONSTER-PACKED POSTER MAGAZINE!
DOCTOR WHO
PALACE THEATRE
THE PHANTOM

The contents of DWM issue 550.

SUMMER OF '76

MIKE CLARKE EMAIL
Hello from the hot summer of 1976! I had to write after getting my hands on the latest issue of **DWM**. What a truly fantastic trip down memory lane. Back then, I was seven and had just come back from the Blackpool Exhibition. I had watched *Blue Peter* and made the *Doctor Who* theatre – out of an old apple box!

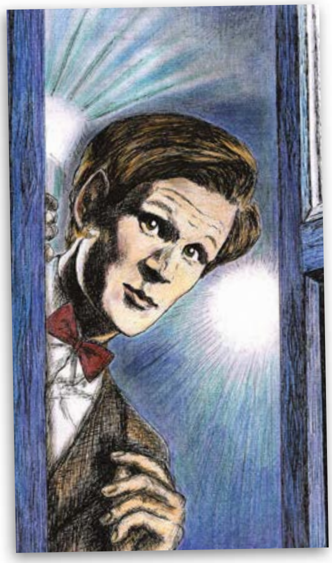
MARK HOLDING EMAIL
Simply WOW! Issue 550 of **DWM** was a cracker! As if the beautiful retro art cards, nostalgic poster magazine, Palace Theatre poster and wonderful TARDIS control room diorama weren't enough... Then I discovered the stunning faux-Victorian cover and I was blown away!

Lovely, too, to see *The Talons of Weng-Chiang* being the focus of this special cover. That story is a masterpiece. It gave us so much to enjoy: a horrific and hateful homunculus, a dashing and dynamic dapper Doctor, a rampant ravenous razor-toothed rodent, and the legendary lovable loquacious linguist that is Henry Gordon Jago. Possibly my favourite classic story and a fitting end to the era of Philip Hinchcliffe and Robert Holmes.

ADRIAN HAYTHORNE EMAIL
The cover of **DWM** 550 was truly a thing of beauty – like a glorious steampunk fanzine. Many thanks for helping spread cheer during these dismal days.

DAVID SNELSON EMAIL
Issue 550 was a magnificent, wonderful, perfect wave of nostalgia. I felt a warm glow unpacking the poster mag and Weetabix-style cards. Both felt new and yet at the same time familiar. It was the perfect tonic in these strange and worrying times. A reassuring reminder that, although for the moment our world has changed, **DWM** is a constant. Like an old friend popping round.

ADI SHEWARD-HIMPSON EMAIL
I just wanted to say what a delight it was to receive this month's copy of the magazine. Normally I'd be complimenting you on the content, but in the case of the latest issue I'm just wild for the design. The classic *Strand*-style magazine cover looks and feels beautiful – very classy and probably the best you've ever done. And as someone who is always envious that my 18-month-old son's *Hey Duggee* magazine comes with a load of goodies attached (tragic but true!), it was great to discover the 70s-style collectors cards, posters and TARDIS diorama tucked inside. The theatre poster is especially good and looks great framed in our hallway!



Moria O'Brien's artwork of the Eleventh Doctor.

STAR LETTER

CHRIS WINWOOD EMAIL
How sad to hear that Pip Baker has gone. Pip and his wife Jane wrote absolute textbook *Doctor Who*.

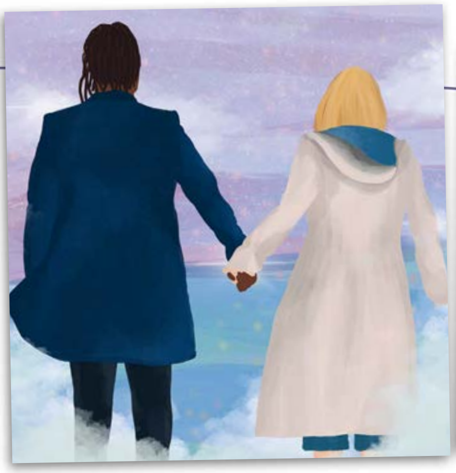
They created great monsters (the Vervoids still terrify me to this day) and they knew that the best way to reveal a monster was bit by bit: a glimpse here and there, kept in the shadows, building the tension. They had great cliffhangers – Ruth Baxter in her box [in 1986's *The Trial of a Time Lord*] is an amazing scene, Mel in the bubble trap [in 1987's *Time and the Rani*] is a real 'how will she get out of that?' moment. They knew how to use the companions – Peri's botany skills lead her to danger in Redfern Dell [in 1985's *The Mark of the Rani*] and it's Mel who defuses the ankle bombs on Lakertya [in *Time and the Rani*].

Mel is caught in a bubble trap in 1987's *Time and the Rani*.

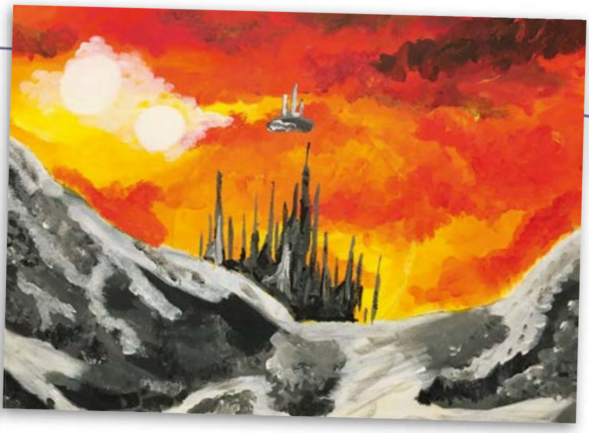
Pip and Jane Baker are absolute heroes of *Doctor Who*, a pair of safe hands when the series was at its rockiest. I love their work, it bursts with imagination and energy. Their stories continue to bring me joy in DVD and paperback formats, just as they did when I was ten years old, and will continue to do so for the rest of my life.

BBC
DOCTOR WHO
CRY OF THE VULTRISS

Chris' letter wins him a copy of *Cry of the Vultriss*, a new audio adventure for the Sixth Doctor. It's available now to download from *bigfinish.com* priced £12.99 to download.



A *Fugitive of the Judoon*-inspired painting by Fetin Sardaneh.



Gallifrey by Charley Scott.

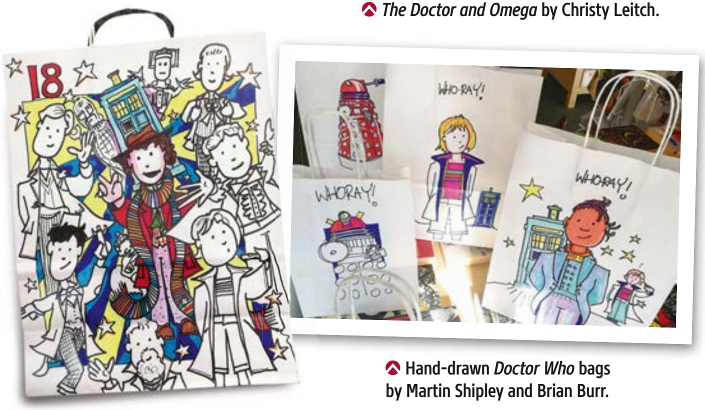
DARREN THOMAS
PONTYWAUN, SOUTH WALES
I've been reading **DWM** since 1988 and this has been my favourite issue, the highlight being the 1976 theme and the *Talons* cover. It's a work of art – I may frame it and stick it on my wall. I nearly gave in and watched *Talons* but left the DVD on the shelf, instead holding off for my copy of the Season 14 Blu-ray, which is released in May.

PETER THORPE EMAIL
I love issue 550. Celebrating 1976 is a brilliant idea and it's nice to see the poster magazine back. Terrance Dicks' story *The Hell Planet* brought back memories. I'd heard about it back then but never saw or read it. Happy moments in *Doctor Who* life.

CHRIS BROWNING EMAIL
I'm a casual reader of **DWM** these days but issue 550 was absolutely wonderful. I particularly enjoyed the incredible attention to detail on the collectors' cards, which are such a brilliant pastiche of the Weetabix game from the period I can hardly tell the difference.

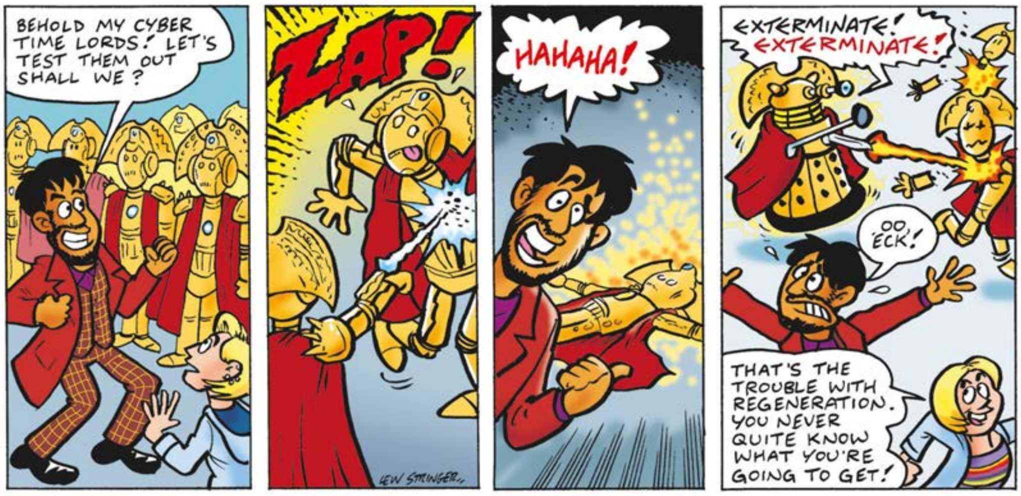
The Doctor and Omega by Christy Leitch.

IAN GRANGE EMAIL
I loved *The End of Innocence*, your article on *Doctor Who* in 1976. This was a year in which the programme made a big impact on my ten-year-old brain. The article talked about how ITV scheduled its new flashy sci-fi series *Space:1999* on the same day that *Doctor Who* returned. But what it didn't mention was the fact that in some regions they were on *at the same time* for some later episodes. I distinctly remember sitting far too close to the TV, my hand hovering over the channel select buttons (no remotes in those days) switching between the two, trying to take in both concurrently. All I can say is – thank goodness for commercial breaks! →


18
WHO-RAY!
WHORAY!
WHORAY!

Hand-drawn *Doctor Who* bags by Martin Shipley and Brian Burr.

The Daft Dimension BY LEW STRINGER


BEHOLD MY CYBER TIME LORDS! LET'S TEST THEM OUT SHALL WE?
ZAP!
LEW STRINGER
HAHAHA!
EXTERMINATE!
EXTERMINATE!
OO, ECK!
THAT'S THE TROUBLE WITH REGENERATION. YOU NEVER QUITE KNOW WHAT YOU'RE GOING TO GET!

WHO TUBE

Highlights from the *Doctor Who* lockdown videos...

Strax is back! Dan Starkey and Neve McIntosh make special appearances in this brief sketch written by Steven Moffat. Go to: *tinyurl.com/StraxSavesTheDay*

Listen to *Revenge of the Nestene*, 'Chapter 21' of the *Rose* Target book, written by Russell T Davies and read by Jacob Dudman. Go to: *tinyurl.com/RevengeoftheNestene*

The Raggedy Doctor by Amelia Pond is a short *Doctor Who* story written by Steven Moffat and narrated by Caitlin Blackwood, who played Amelia on TV. Go to: *tinyurl.com/TheRaggedyDoctor*

For one night only, Arthur Darvill returned as Eleventh Doctor companion Rory Williams in *Rory's Story*, a short scene written by Neil Gaiman. Go to: *tinyurl.com/RorysStory*

Watch Russell T Davies' special conclusion to *The Sarah Jane Adventures – Farewell, Sarah Jane –* released on 19 April, the anniversary of Lis Sladen's death. Go to: *tinyurl.com/FarewellSarahJane*

Galaxy Forum

ON TWITTER...

@StevenWMoffat Miss that show. Miss the madness and the speed and the vitality of it. And I miss you lot. Stay well. Stay home. If you've indulged in panic buying take it all to the door of the nearest NHS worker. Save the world. *#SaveTheDay*

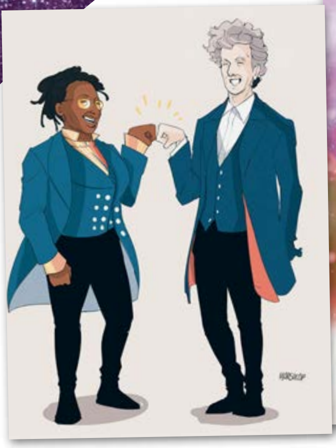
@russelldavies63 And it's all our lives, isn't it? If we were kids or adults in 2005. Or weren't born and have caught up since. A lovely, mad show binding us all together. That blue box spinning through our lives. We are so lucky, we love the best! *#TripofaLifetime*

@karengillan These titles STILL make me so excited!! I can't believe I was in *Doctor Who.* *#TheUltimateGinger*

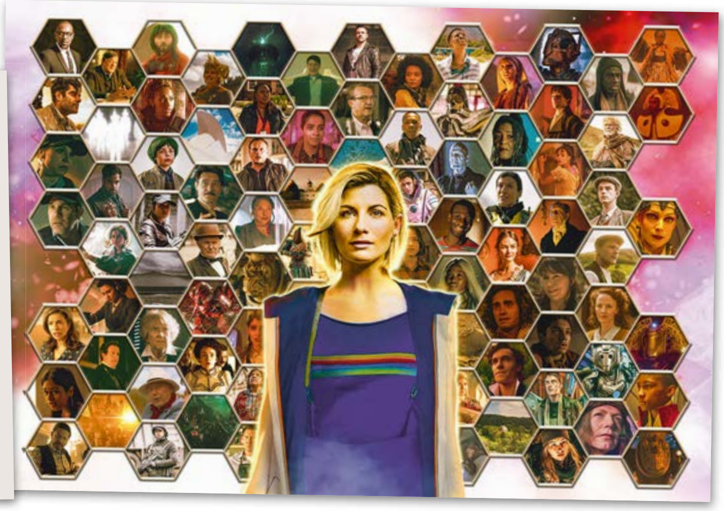
@RattyBurvil [Arthur Darvill] Struggling to tweet as I keep getting distracted by *Doctor Who.* *#FishCustard*

@neilhimself I wrote so many Rory and Amy adventures inside the TARDIS for *The Doctor's Wife.* Most of them were defeated by budget. One of them was defeated because at the time Karen Gillan couldn't swim. *#BiggerontheInside*

@rtalalay Peter Capaldi did a rehearsal of the scene in the garden in *Heaven Sent* in Tom Baker's voice. Obviously I wish I had that on film. *#HellofaBird*



Jo Martin and Peter Capaldi's Doctors by Valentina Mozzo.



Aaron Lowe's Series 12 artwork.

→ **MIKE HARDWICK** EMAIL

I have finally relented and subscribed after buying every issue in shops since **DWM** 499, as the hunt for the magazine was always part of the anticipation. Reading the feature on *The Fishmen of Kandalinga* in **DWM** 549, and its speculation on whether the Voord were rubbery monsters or men in suits, a thought occurred to me: perhaps, in a sense, both could be true. What if they shed their skins like snakes? This would make sense of their sensory antennae/telepathic organs and their flippered hands and feet, and still allow for a skin to be shed and left on the beach for the Doctor to find (ignoring the rather obvious zip detail).

The Voord are a race of monsters that I would like to see return to *Doctor Who* on televison. I would also like to see the Meddling Monk, whose comeback on TV is long overdue. But which side would he be on? He could be independent, or form an uneasy alliance with either the Doctor against a common foe, or support the Master. So many possibilities...

For readers who had trouble finding **DWM** 550, copies are still available from *store.panini.co.uk* while stocks last.

RIDE OF A LIFETIME

RICHARD BUCK EMAIL

While recently going through some old photograph albums I was delighted to find pictures of the Dalek ride, once located outside the seafront attractions on Hayling Island. The photos show myself (the smallest, aged four) and my elder brother David, enjoying meeting one of the Doctor's deadliest enemies while on holiday in the summer of 1972 – the same year that the invaders from Skaro returned to our TV screens to face Jon Pertwee's Third Doctor in *Day of the Daleks*.

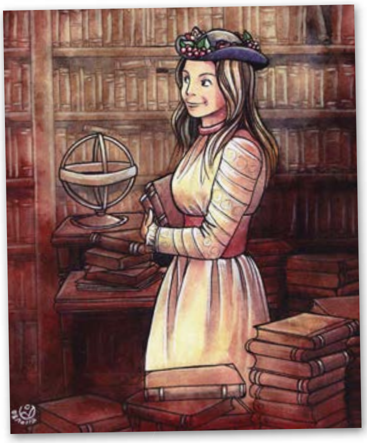
Richard Buck and his older brother David.

SEGUN'S SCORES

MATTHEW SMITH
DONCASTER

While there were many wonderful things in Series 12, one of the very best – and not given enough attention in my opinion – was Segun Akinola's wonderful soundtrack. It brought an exciting new dimension to the programme and added real atmosphere. It added to scenes in the show without distracting from what was on screen.

While I loved Murray Gold's music during his long association with the show, I feel Segun has taken the soundtrack of *Who* to a whole new level.

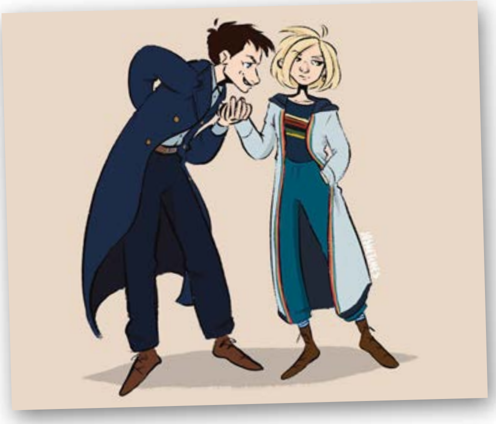


Romana by Johannes C.

Turn to page 28 to read **DWM**'s latest interview with Segun Akinola. And last but by no means least...

TREVOR SMITH EMAIL

I would like to give a special mention to Chris Chibnall. From the first moment of Series 11, I adored it. The changes I was worried about, I now see as wonderful improvements. I loved it all, from *The Woman Who Fell to Earth* to *The Battle of Ranskoor Av Kolos*. But I couldn't have predicted where Series 12 would take us. A finale that changed everything we knew, somehow leaving the established history untouched, while also canonising the 'Cartmel Master Plan' *and* the 'Morbius Doctors'. As I rewatch past episodes, they are given new significance: Rassilon (or possibly Tecteun) wanting eternal life in 1983's *The Five Doctors*, the Master trying to live off the Doctor's regeneration in the 1996 TV movie... It all adds up. This is a golden era.



Captain Jack meets the Thirteenth Doctor in this picture by Joely Brown.

Thanks for all your letters, artwork and pictures. We'll have more next issue. Keep them coming in to *dwm@panini.co.uk* **DWM**

SIX ISSUES FOR JUST £3.99 EACH!

SAVE 30%

- **EXCLUSIVE** subscriber-only issues, free from cover lines!
- Avoid any price rises during the year
- Free delivery

INSIDE DOUBLE-SIDED POSTER & ART CARD
PLUS Episode previews › The Snowmen › Panto fun › Christmas quiz
BBC
DOCTOR WHO MAGAZINE
BACK ON TV
NEW SERIES EXCLUSIVE
TIME AGENT
Chris Chibnall and Jodie Whittaker share classified information with DWM!
BBC
DOCTOR WHO MAGAZINE
BBC
DOCTOR WHO MAGAZINE
BBC
DOCTOR WHO MAGAZINE
INSIDE
TALONS OF WENG-CHIANG POSTER
TARDIS DIORAMA
SIX COLLECTORS' CARDS
1977-STYLE POSTER MAGAZINE
FOUR-PART BIG FINISH DOWNLOAD
1976
DOCTOR WHO'S HOTTEST YEAR
A lavish celebration of the mid-70s classics
BBC
DOCTOR WHO
MAGAZINE

TO SUBSCRIBE CALL 01371 853619

EMAIL drwhomagazine@escosubs.co.uk

or **SUBSCRIBE ONLINE** at www.paninisubscriptions.co.uk/drwho and use promotional code **DW51** (REGULAR ISSUES ONLY)

TERMS AND CONDITIONS: Offer valid in the UK only on Direct Debit subscriptions. Minimum subscription term is one year. Subscriptions charged at £27 per six issues following the first year of subscription. Offer valid from 30 April to 27 May 2020. Annual subscriptions usually £65.00 (regular issues) or £85.00 (regular issues plus Specials). UK Bar Rate: **DWM** £65.00, **DWM** plus **DWM** Specials £85.00. EU Bar Rate: £140.00, **DWM** plus **DWM** Specials £176.00. Rest of World Bar Rate: £140.00, **DWM** plus **DWM** Specials £176.00. The subscriptions hotline is open Mon-Fri 9.00am-5.30pm. Calls from a BT landline will cost no more than 5p per minute, mobile tariffs may vary. Ask the bill payer's permission first.

Time and Space VISUALISER

The Time and Space Visualiser looks back at a landmark moment… and this issue, provides updates on what *Doctor Who* luminaries are up to during the lockdown.

DOCTORS

David Tennant.

Speaking of the lockdown, **David Tennant** tells **Doctor Who Magazine**, "I imagined I would learn French, read classic novels I'd never quite found the moment for and perhaps enjoy the occasional cheeky afternoon on the PlayStation. But then I remembered I had lots of children and that they were going to be locked in the house with me, so mostly I'm being a fairly poor schoolteacher and playgroup leader all day until my wife and I collapse in the evening and drink too much wine."

Meanwhile, **Tom Baker** tells us that he is "enjoying being with myself during the plague. But, you know, I've heard all my stories and some of them more than 113 times. But walking in the woods, alone these days [his beloved lurcher Poppy died recently], I run through a few bits from Shakespeare or me and that makes me laugh out loud."

COMPANIONS

Peter Purves reports he's been gardening and catching up on a few "really good" thriller writers – Harlan Coben, Cara Hunter, David Baldacci and Michael Connelly. He says he's also "indulging a little on a new railway simulator app *Trainz: A New Era*. I may even take a listen to the original soundtrack of *The Massacre* [soon to be released on vinyl]. Take care everyone and stay safe."

According to **Frazer Hines**: "I'm catching up on the DVDs I've been sent and watching cowboy films on TV in the afternoon."

Janet Fielding is 95 per cent through the first draft of her book and running a charity called Project MotorHouse, which does youth work. On its Instagram account *@pmhisolate* young people are being asked to post photographs of their lockdown.

Nicola Bryant has launched a YouTube channel with James Kerwin called *In Isolation with Nicola and James*, which you can subscribe to now. She's also, she tells us, "drowning in paperwork, walking the dogs, working on a screenplay and training for an action movie."

Nicola Bryant in isolation.

Katy Manning has been "upholstering chairs at night, making lampshades and voicing various creatures for my own amusement." She thinks we're "learning how little we need and how creative we can be" and that we need to learn to use far less plastic than we currently do.

John Levene has been enjoying a second-hand copy of Michael Portillo's *Great British Railway Journeys*. "I've been highlighting all the stations I've been to as I go through it," he told us excitedly. He's also painted his garden gate and is very happy with the results.

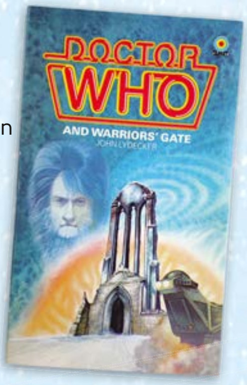
PRODUCERS

Phil Collinson sends word that he is in lockdown with his 79-year-old mum: "It's wonderful to see all my neighbours rallying round and helping each other. I really hope there will be a legacy to all this that means we all know our neighbours and have stronger ties with them." He also asks that we send his "best wishes to everyone at home and on the front line fighting this".

WRITERS

Peter Harness tells us that he "fell off his bike in a misguided attempt at exercise and has been feeding his chickens".

Robert Shearman emailed to say that he "is reading all the long, difficult classics of world literature: *Moby Dick* by Herman Melville, *Ulysses* by James Joyce, and *Warriors' Gate* by John Lydecker."



OBITUARIES

Pip Baker (Photo © Marcus Hearn); Nick Squires; Bill Pearson (Photo © Bill Pearson); and Alexander Thynn, 7th Marquess of Bath at Longleat.

David Collings, who appeared in three television stories, as well as playing the Doctor in Big Finish's *Unbound* adventure *Full Fathom Five*, died on 23 March aged 79. A full tribute is on page 38. **Hamish Wilson**, who stepped in at the last minute to play Jamie in Episodes 2 and 3 of *The Mind Robber*, died aged 77 on 26 March. **Honor Blackman**, who played Professor Lasky in *The Trial of a Time Lord* Parts Nine to Twelve, died on 5 April aged 94. **James Garbutt**, who played Ronson in *Genesis of the Daleks*, died on 6 April aged 94. **Barry Wilsher**, who played Heslington in *The Faceless Ones*, died on 30 March aged 88. **Peter Stenson**, who played a Voord, an Ice Soldier and the Second Judge in *The Keys of Marinus*, died on 19 March. **Roy Hudd OBE**, who played his idol Max Miller in the Big Finish adventure *Pier Pressure*, died at 83 on 15 March. **Pip Baker**, who wrote numerous episodes with his wife Jane, died on 14 April aged 91. A full tribute will appear in the next issue. **Nick Squires**, who was the film camera assistant on *The Five Doctors*, died on 8 March aged 71. **Bill Pearson** who was a visual effects assistant on a number of stories in the 1970s and 80s, also died in March. **Tony Cash**, the producer behind the 1977 documentary *Whose Doctor Who*, died in April, aged 86. **Alexander Thynn, 7th Marquess of Bath** – whose home, Longleat House, for many years hosted the *Doctor Who* exhibition – died on 4 April aged 87.

From left: Hamish Wilson in *The Mind Robber*; Honor Blackman in *The Trial of a Time Lord*; James Garbutt in *Genesis of the Daleks*; Barry Wilsher in *The Faceless Ones* and Peter Stenson in *The Keys of Marinus.*

THIS MONTH IN... 1992

The Cyberman Controller (Michael Kilgarriff, centre) in *The Tomb of the Cybermen* (1967).

MONDAY 4 MAY

dwb
THE TOMB OF THE CYBERMEN
FOUND!
BBC VIDEO RELEASE IN MAY...

Missing, presumed dead! Returned to BBC Video after over 20 years.
The TOMB of the CYBERMEN
DOCTOR WHO
PG
Starring PATRICK TROUGHTON
Exclusive introduction by Director Morris Barry

From top: Issue 99 of *Doctor Who Bulletin*; the VHS release of *The Tomb of the Cybermen.*

Photo © Joe McIntyre.

Like so many great stories, this one's about something old and strange being unearthed in a far-distant colony. Hong Kong, to be exact, where, in the high summer of 1970, children of the British expat community had been able to view *The Tomb of the Cybermen* (1967), in which Patrick Troughton's Second Doctor had traversed the titular crypt on the planet Telos.

Not long after, *Tomb* became one of so many 1960s serials to be seemingly lost forever, like a minor pharaoh's mausoleum beneath the sands of the Nile delta... Until January 1992, when BBC Enterprises received a batch of 20-odd film cans, returned from Hong Kong's Asia Television. Among them were four cans marked 'MM' – the serial code ascribed to *Tomb*...

Most fans of a certain age will be able to tell you exactly where they were when they first learned that *Tomb* had been found. (Since you ask: Forbidden Planet, London, gawping at the pinch-me-I'm-dreaming cover of *Doctor Who Bulletin* issue 99.) Four years earlier, four other Season Five episodes in which a race of classic monsters got defrosted – that is, all but the second and third parts of *The Ice Warriors* (1967) – had also been rediscovered, albeit in the more humdrum surroundings of the former Enterprises building in Ealing. But the news made far less impact than *Tomb*'s recovery. Why?

Because in 1988, it had been all but impossible to buy old *Doctor Who* on the clunky VHS video format. Hardly anything had been released, and only ever in stitched-together compilations. So everyone knew that hardly anyone would ever get to see *The Ice Warriors* – not unless they were part of the tape-swapping underground, exchanging illicit seventh- or eighth-generation copies.

Four years later, things were very different, with vintage *Doctor Who* turning up in the racks at Woolworths and WH Smith every other month, or thereabouts. *The Tomb of the Cybermen* was rush-released on Tuesday 5 May 1992 (although some lucky fans managed to secure copies from specialist shops over the preceding bank holiday weekend). This, of course, made the release a media event; the first time that news of a missing-episode recovery had any impact on the world outside fandom. It was such a big deal, in fact, that this very magazine teamed up with Radio 1, offering copies of *Tomb* and **DWM** subscriptions to listeners of Simon Bates' mid-morning show in daily competitions late in April.

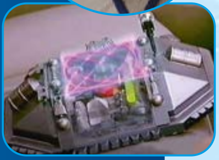
On release, the *Tomb* tape topped the retail charts for the week, shifting 23,000 copies in its first few days.

Most fans of a certain age will also be able to tell you exactly where they were when they first saw their own silver-embossed copy, priced at a premium £12.99. (Oh, all right: Martin Cassan's house in Golders Green, with the rest of the North London branch of the *Doctor Who* Appreciation Society.) It didn't quite live up to its prior reputation as one of the greatest stories ever, of course – the Cyberman Controller being lifted on visible wires by Toberman did for that – but it was *real*. Actually real. And that was all that mattered.

ALAN BARNES

ALSO THIS MONTH

Tuesday the 19th The second and final 12-episode run of the young children's sci-fi series *Watt on Earth* – about an alien runaway able to 'transanimateobjectify' himself into inanimate objects, like an apple – began at 4.20pm. Written by the late **Pip Baker**, as ever in partnership with his wife **Jane**, it featured the voice of former Telosian Cyberman Controller (and Robot K1) **Michael Kilgarriff**, who played the title character's villainous uncle throughout.



Monday the 25th BBC 1 screened *The Children's Royal Variety Performance*. The show was recorded at the Dominion Theatre in London and featured the likes of Right Said Fred, The Chuckle Brothers, Edd the Duck, plus past (and future) companion **Bernard Cribbins**. The whole thing was linked by a boy's efforts to entertain the wizard who created him... a wizard played by **Sylvester McCoy**, whom the *Radio Times* referred to as the "former" Doctor Who (alas).

From top: Garth Napier-Jones as Watt the final episode of *Watt on Earth* (1992); actor and voice artist Michael Kilgarriff with his character's device; Sylvester McCoy as the Wizard in *The Children's Royal Variety Performance*, 1992; Bernard Cribbins with the young lead.

Public IMAGE

How do *Doctor Who*'s 2020 ratings measure up? We have all the stats...

Compiled by **TOM SPILSBURY**

Now that it's been well over a month since the 2020 series of *Doctor Who* finished airing on BBC One, we can present a full round-up of how it's performed in the ratings.

The British Audience Research Board (BARB) produces several different figures, so we can see not only how many people watched each episode as it went out, but also how many had watched after one week, or within 28 days of original broadcast. All these stats are tabulated in the list opposite, which tells us that the average rating was **5.40 million** within one week, and **5.93 million** within four weeks. The audience keeps on growing even after that period, of course, but it becomes less statistically significant beyond the 28-day cut-off point.

So, what do these numbers mean? While the raw figures are perfectly reasonable for a BBC One drama, they're lower than the equivalent averages of 7.96m (after seven days) and 8.49m (after 28 days) achieved by Jodie Whittaker's inaugural series in 2018. Unfortunately, this represents a drop of more than 30 per cent.

This is not without precedent in *Doctor Who's* long history, and we can draw on two examples from the days when the series' overall success was far more reliant on UK ratings. From Season 17 (1979-80) to Season 18 (1980-81) the average audience virtually halved, going from 11.2m to 5.8m. This can partially be explained, however, by the freakishly high numbers attained by *Destiny of the Daleks* and *City of Death*, transmitted in 1979 while ITV was off-air completely, meaning these episodes effectively had no competition. The following season, however – going up against *Buck Rogers* – was much tougher.

The second historic decline occurred between Season 22 (1985) and Season 23 (1986) – Colin Baker's two years as the Doctor. While Colin's first full run had averaged a respectable 7.1m, his second dipped by 33 per cent to a mean of 4.8m.

When we look at the individual figures for Series 12 more closely, another pattern emerges. The 2018 series performed strongly, but virtually every episode

Top: The Master (Sacha Dhawan) brandishes his tissue compression eliminator in *Spyfall* (2020).

Left: Graham (Bradley Walsh), the Doctor (Jodie Whittaker), Ryan (Tosin Cole) and Yaz (Mandip Gill) examine the shrunken corpse of the Lone Cyberman in *The Timeless Children* (2020).

Right: Ashad (Patrick O'Kane) confronts the Doctor in *Ascension of the Cybermen* (2020).

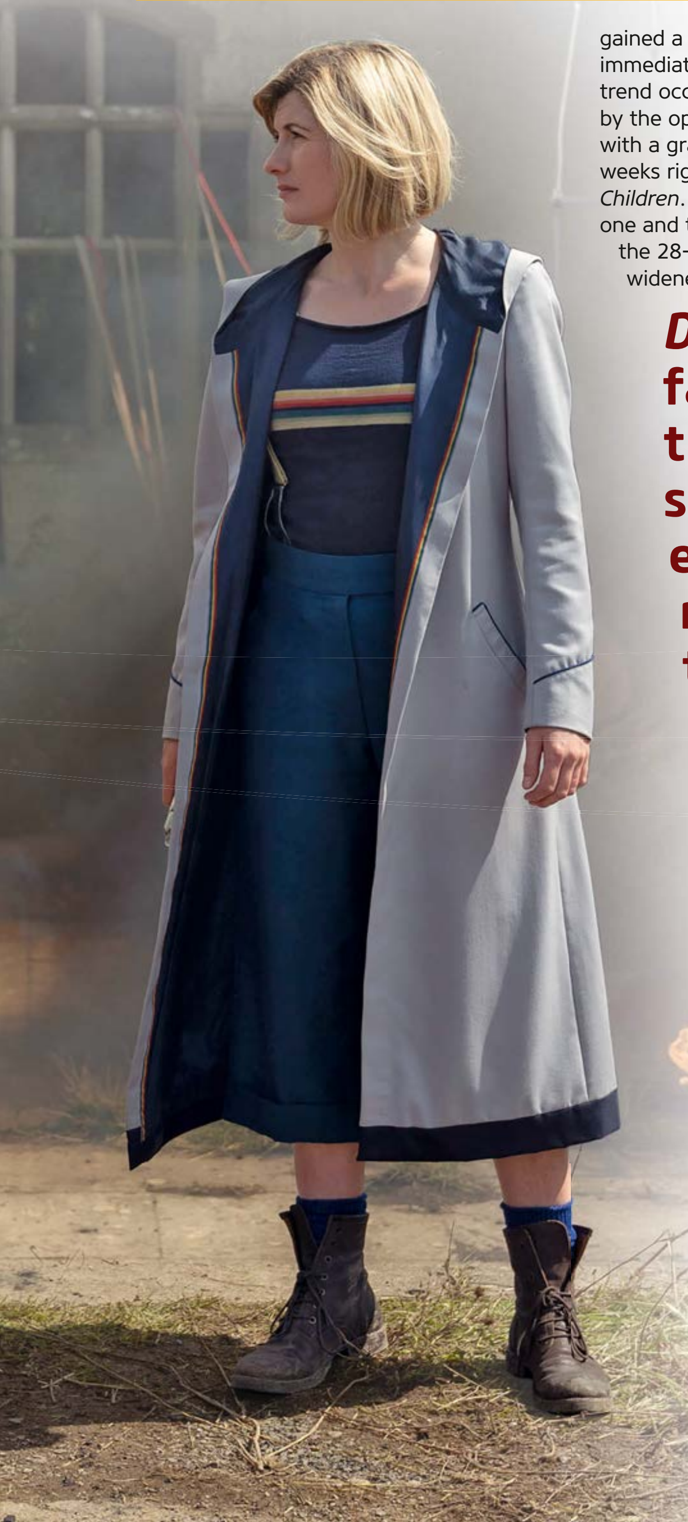
Opposite page above inset: Ravio (Julie Graham) in *The Timeless Children*.

Opposite page below: Graham, Yaz and Ryan enter an unfamiliar TARDIS in *The Timeless Children*.

DOCTOR WHO – 2020 RATINGS ROUND-UP

Episode	TX date	Live	7-day (TV only)	7-day (all devices)	28-day (all devices)	Chart pos
1 **Spyfall** Part One	1 Jan 2020	3.05m	6.70m	6.89m	7.40m	8th
2 **Spyfall** Part Two	5 Jan 2020	2.95m	5.91m	6.07m	6.69m	16th
3 **Orphan 55**	12 Jan 2020	2.96m	5.25m	5.38m	5.89m	25th
4 **Nikola Tesla's Night of Terror**	19 Jan 2020	2.86m	5.07m	5.20m	5.80m	28th
5 **Prisoner of the Judoon**	26 Jan 2020	2.86m	5.42m	5.57m	6.11m	23rd
6 **Praxeus**	2 Feb 2020	2.82m	5.09m	5.22m	5.68m	28th
7 **Can You Hear Me?**	9 Feb 2020	2.60m	4.77m	4.90m	5.41m	35th
8 **The Haunting of Villa Diodati**	16 Feb 2020	2.65m	4.95m	5.07m	5.56m	31st
9 **Ascension of the Cybermen**	23 Feb 2020	2.52m	4.85m	4.99m	5.55m	25th
10 **The Timeless Children**	1 Mar 2020	2.27m	4.55m	4.69m	5.17m	30th

All figures: BARB *www.barb.co.uk*



gained a lower rating than the one that immediately preceded it. In 2020 a similar trend occurred. The high point was attained by the opening episode, *Spyfall* Part One, with a gradual decline happening most weeks right up to the finale, *The Timeless Children*. While the live figures for episodes one and ten put them only 780,000 apart, the 28-day ratings show that the gap widened to 2.23 million.

> ***Doctor Who* is far from being the only TV show to have endured a ratings drop this year.**

It must be pointed out that *Doctor Who* is far from being the only TV show to have endured a ratings drop this year. However, the Doctor's chart positions have also suffered, with a couple of episodes dipping outside the weekly top 30 for the first time this century. There's a very similar story to be told in the USA, where there was a drop of more than 40 per cent between the 2018 and 2020 averages, and a decline of over 50 per cent between *Spyfall* and *The Timeless Children*.

The UK audience appreciation figures (a score out of 100, measuring how much viewers enjoy the show) have also experienced a fall, with *Doctor Who* now scoring lower than the current average for British dramas. Sadly, by any metric we might care to choose, this is the lowest-rated series of *Doctor Who* since it returned in 2005.

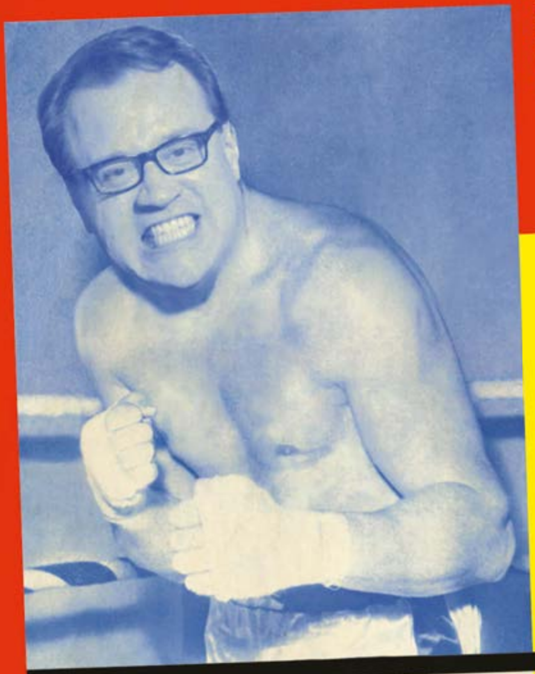
But let's take a step back. While these figures *are* disappointing, and the BBC will have taken note of them, they're still perfectly good enough to carry on making *Doctor Who* and the next season is assured – even it's unclear exactly when it can go into production. That's the bottom line: the show goes on.

And, lest we forget, all the 2020 episodes remain on BBC iPlayer, are available on DVD and Blu-ray, and will doubtless be watched and enjoyed by many more viewers in the future, some of whom haven't even been born yet. That's the joy of *Doctor Who* – even the very first episode, *An Unearthly Child*, is still waiting to be discovered by somebody for the very first time. Truly, the timeless child. **DWM**

DOCTOR WHO MAGAZINE PROUDLY PRESENTS

The **HEAVYWEIGHT REMATCH** *of the* **CENTURY!**

SHOWRUNNER SHOWDOWN

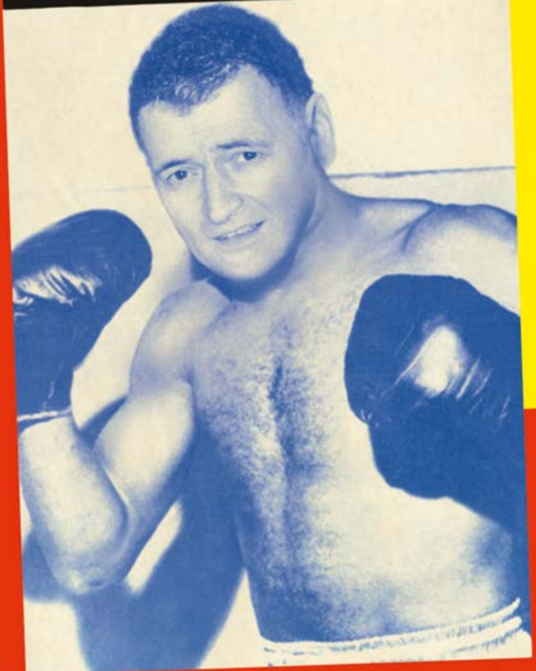


From Wales
UNDEFEATED CHAMPION
2005-10

RUSSELL
"The Muscle"
T DAVIES

V

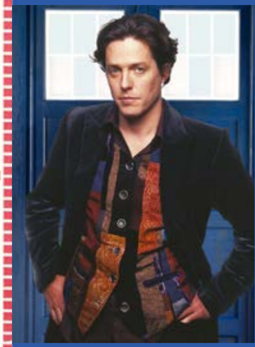
STEVEN
"The Mofferator"
MOFFAT



From Scotland
GOLDEN GLOVES
SENSATION 2010-17

Promoted by Barnes and Co Ltd. Tickets from all the usual agents. Printed by Panini UK Ltd, 77 Brockbourne House, Tunbridge Wells.

Extraordinary times call for an extraordinary feature. Former showrunners Russell T Davies and Steven Moffat have been interviewed many times… but never by each other. Russell was enthused by our idea, so sent Steven an email. Then Steven sent one back. "We answered each other's questions," says Russell. "And now and then it got a bit conversation-y…"



Above: Hugh Grant as a posh version of the Doctor in Steven Moffat's *The Curse of Fatal Death* (1999).

Left: The Doctor (Christopher Eccleston) grapples with an Auton arm in Russell T Davies' *Rose* (2005).

Below left: Julie Gardner, Russell's fellow executive producer on *Doctor Who*.

Below right: Billie Piper as Rose in Russell's first series of *Doctor Who*.

STEVEN: After you were offered the job of showrunner, I know you took a while to say yes (as I did). What was the point when you *knew* you were going to do it? Not necessarily when you admitted that to the Beeb or whatever – just when *you* knew. Your career was stellar, *Doctor Who* was not a respected brand – what was the OH I JUST HAVE TO like?

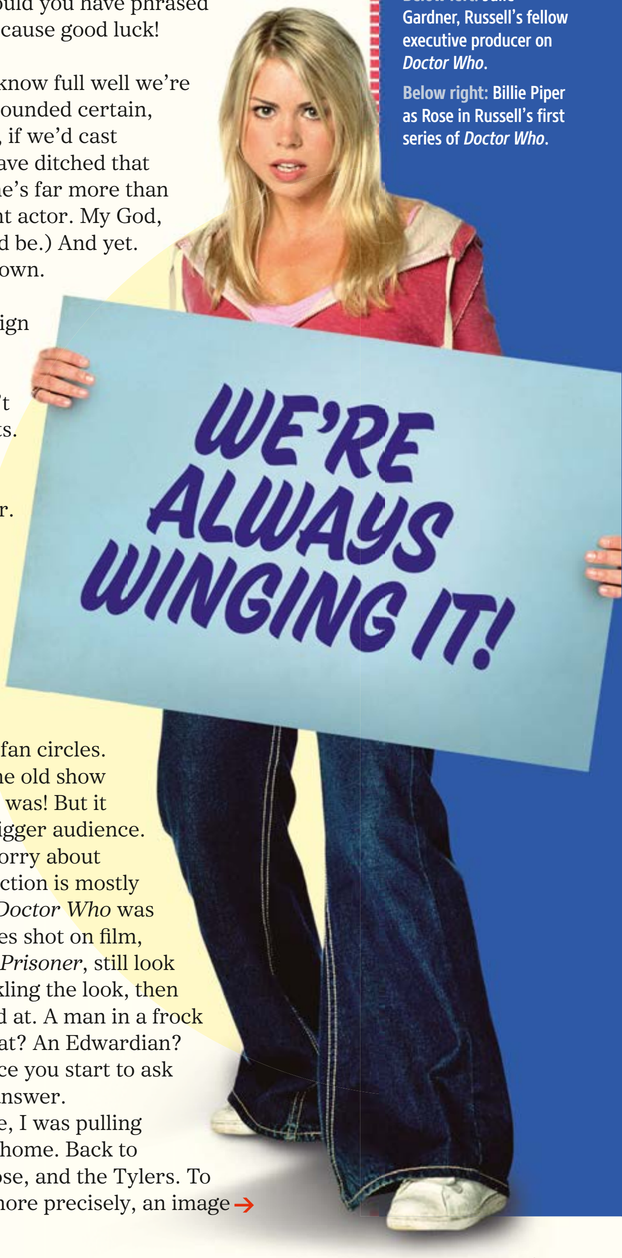
RUSSELL: It was Julie. When Julie Gardner was made Head of Drama at BBC Wales. Before that, I'd had very strong doubts. It's hard to understand from outside the industry, but for a freelancer to go from the independent sector to in-house BBC is unheard of. And let's be honest, for very successful freelancers, like you, me and Chris Chibnall… never! I've been trying to think of another show where that happens. It's just not done. It means ceding control and authorship and copyright to a higher power. It's a career in reverse. And I had massive doubts about working within the BBC, because everyone said it was full of censorship, restrictions and red tape. But then I was on holiday in France in 2003, and Julie phoned me up to say she'd got the BBC Wales job. She told me: "Jane Tranter [Controller of Drama Commissioning] said I could have *Doctor Who* and we'd make it in Wales." And that was it. Click. I'm in. Away from London, with Julie. Perfect. I knew she could handle the BBC side of it. And I was right – within months, she understood that arcane stuff like procurement rules and what qualifies as a substantive post. Another language! Without her, it's 50-50 whether I'd have taken the job.

Is that answer too long? I HAVE NOTHING ELSE TO DO!

STEVEN: One of your first rules (I remember this so well, because I wasn't sure if you were right) was the Doctor was NOT POSH. No posh Doctor – you battered that round our heads. You were correct, of course. But how did you *know* you were? All the original Doctors are posh except Sylvester (in performance, I mean, not upbringing), so how could you be so sure? In the end, I think it stacks up to the Doctor's in your face casualness, rather than accent, but the fact is, no Doctor had ever sounded remotely like Chris. And yet, he was instantly, perfectly Doctory. How were you sure that would work? Also, I think you were considering Hugh Grant and Martin Clunes. If you'd cast either of them, how would you have phrased the 'not posh' note? Because good luck!

RUSSELL: Steven, you know full well we're always winging it! If I sounded certain, I was bluffing. And yes, if we'd cast Hugh Grant, I would have ditched that immediately. (Except he's far more than posh, he's a magnificent actor. My God, what a Doctor he would be.) And yet. I suppose. To stare it down. I was having to tinker with the show and realign it for 2005, and I was fascinated by the fact that *Doctor Who* wasn't working well on repeats. Tough thing to say, but some shows acquire a cachet as they get older. Repeats of classic *Star Trek* have spread the myth for decades. But those few *Doctor Who* repeats seemed to miss. No new audience, no new buzz, not even much nostalgia from outside fan circles. That's not criticising the old show – we know how good it was! But it seemed invisible to a bigger audience. And it was my job to worry about that. The lack of connection is mostly down to the camera – *Doctor Who* was on video, whereas series shot on film, like *Star Trek* and *The Prisoner*, still look good. But if you're tackling the look, then every visual gets stared at. A man in a frock coat – why the posh coat? An Edwardian? A Victorian? Why? Once you start to ask why, there's no great answer.

And at the same time, I was pulling the whole programme home. Back to a housing estate. To Rose, and the Tylers. To the working class, or more precisely, an image →


WE'RE ALWAYS WINGING IT!

> **“HE’S ALIEN, HE’S A TIME-TRAVELLER, HE’S 900 YEARS OLD. AMAZING! NEXT TO THAT POSH SEEMS THIN.”** RUSSELL T DAVIES

Above: The Doctor makes a new friend in *Rose*.

Right: The mysterious ‘spaceman’ introduced in *The Impossible Astronaut* (2011).

Below: The Daleks were redesigned for the 2005 series.

→ of working class TV. And OK, a posh man could drop into that, and the differences would be hilarious. But he’s got enough differences! He’s alien, he’s a time-traveller, he’s 900 years old. Amazing! Next to that, posh seems thin. Like you’re reaching for differences instead of looking to the ones that exist. It’s like in *Frasier*. They could have moved him to Seattle and given him a boorish slob of a brother, expecting the culture clash to have hilarious consequences. But their stroke of genius was to make his brother, Niles, practically the same. Another snob. And then the differences between the brothers become huge. So if you shift the Doctor and Rose closer together – he looks like he could be running a garage on the estate – then suddenly their clashes become bigger and better. In the end, I just thought a tough, war-damaged veteran in an old leather jacket was the right fit for 2005. Instinct, that’s all. But that’s what we’re employed for, our instincts!

I’D HAVE REMADE THE DALEKS.

RUSSELL: If you had launched *Doctor Who* in 2005, what would your episode one have been? Please don’t make this answer too good. If it could have inherent flaws, that would be great.

STEVEN: Well, first of all, *Rose* is perfect. Seriously. I remember reading it and being simultaneously delighted and irritated about how good it was. And thinking that I was going to have to work extremely hard just to keep up. So, having read and seen that, I like to think that’s exactly what I’d have done. But actually, I can remember what I thought before then, because I was constantly dreaming of bringing it back myself. Do you remember the David Whitaker book *Doctor Who and the Daleks*? Well, of course you do. I fancied nicking the start of that book. The young couple on a foggy night, meeting a mysterious stranger and following him into the blue box. Twenty minutes in, you’re on some lush alien planet, defending some innocents from ugly robots (not actually the Daleks, but mimicking the structure of that story, because it’s kind of all *Doctor Who* at once). It would either have been feature length or a two-parter. For the first half the Doctor would be funny but scary and you wouldn’t trust him at all. And ripping off Terry Nation again, remember that scene where Ian tries to rally the Thals to defend themselves against the Daleks? He pretends he’s going to kidnap one of the women and give her to the Daleks to experiment on. I liked the idea of giving some version of that scene to the Doctor – really convince the audience he’s going to do it, and then boom! “So there *is* something you’d fight for!” And then everyone realises he’s the hero, and he leads them all to victory!

So yeah, basically I’d have remade *The Daleks*. And it would have been about a tenth as relatable and grounded as *Rose*. So thank God it was you and not me.

OF COURSE THE UNIVERSE IS SENTIENT.

RUSSELL: Do you remember pitching a Series 2 idea to me, a story about the Doctor being put on trial by big sort of Time God judges? I think it was for interfering in time. I loved that, but I didn’t want a series with gods in it. But this is leading somewhere. And I’ve always wanted to ask you this. I love the idea in your series that time is sort of sentient. That it *knows*. Because when the Impossible Astronaut shoots the Doctor – which turns out to be a Teselecta Doctor – it doesn’t matter that the event is seen by Amy and Rory and, complicatedly, River; the point is, the event seems to be witnessed by time. That the universe knows what has happened, and it becomes history. Can you unpack that a bit? Have you got an all-knowing Time at the heart of your mythology?

STEVEN: Oh God, I’m going to sound mental now. OK… Time happens once and all of it simultaneously. No past,

Left: A battle of wits between the Doctor (Peter Capaldi) and Davros (Julian Bleach) in *The Witch's Familiar* (2015).

Left inset: River Song (Alex Kingston), Amy (Karen Gillan) and Rory (Arthur Darvill) check the Doctor (Matt Smith) for signs of life in *The Impossible Astronaut*.

no future, it's all there at the same (ahem) time. 'Past' and 'future' are convenient illusions to help us comprehend our world because our tiny brains can only unpack it slice by slice. We create an imaginary present, travelling from the past to the future like a needle across a record. But the whole record is always there. Oh, I'm explaining my vision of time using a gramophone. The kids will love this!

So if the Doctor – or anyone – witnesses a future event, is that then inevitable? No. Only what he *witnessed* is inevitable. There could be more to it – it might not be what it seems. Amy and Rory are wrong that they saw the Doctor die. The Time War doesn't end (sorry again) the way the Doctor once thought it did. There's wiggle room, in other words. And to the Doctor it feels like time is being rewritten. But really it was always that way – he just doesn't know it yet. Like you don't know how the song ends while you're still listening, even though the ending is already there.

And *of course* the universe is sentient. We all know that. *We* are the sentient bit. What could consciousness *be*, except the universe witnessing itself. Which makes me quite ashamed that I've watched *The Creature from the Pit* twice.

RUSSELL: Way back in 2014 we spoke a lot about *The Magician's Apprentice* and you told me all your plans for it... none of which appeared on screen! It was unrecognisable. But central to that, in your original plans, you had Davros on trial. You love a trial but never write it! What happened to the trial? How did that idea become something else? The end result was wonderful. I love that story. But I love lost ideas too.

STEVEN: Ha! That's when I was trying to persuade *you* to write it. I came close, I think. Yeah, I keep abandoning trials. But who wants the post-mortem when you can have the actual murder?

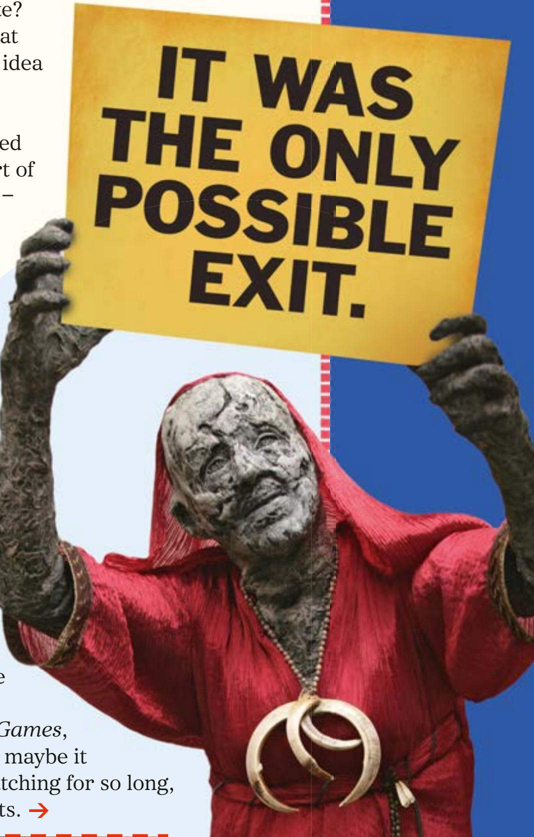
Hmmm. I can't remember much, but the element I regret losing is having some sort of audience for the Davros/Doctor scenes. You know, at first Davros does better than expected, gets the crowd on his side. But then the Doctor gets smart, turns the crowd against him – which, of course, just makes him feel sorry for Davros and sort of understand him. Some version of that could've worked.

I think those scenes are good anyway. I really don't think there are *any* bad Doctor/Davros scenes ever in the show – they're a brilliant, dynamic, funny, scary combination. Hooray for Terry Nation.

STEVEN: Oh, this is such a fanboy one. First, back story: I never saw the end of *The War Games* when it went out. I only read about it in *The Making of Doctor Who*. And when I read that Jamie and Zoe had their memories wiped, I was appalled. I was moved, and haunted. I couldn't imagine what that scene must have been like. The crying, the pleading, the tragedy, the loss ... and then, many years later, I saw the episode on VHS and it was nothing at all. They just strolled past it. Did you have the same thought, and did that seal Donna's fate? I mean, getting that story beat right? Were you taking that idea and putting the emotion in?

RUSSELL: Oh. Never occurred to me. Well, it's there as part of the *Doctor Who* vocabulary – companions leave by falling in love, or amnesia, or dying, or... by becoming the chief of a planet full of savages. (We've never repeated that, have we? Come on, Graham!) But I thought of it purely because we had Catherine Tate for one year only. Turns out she loved it so much, she'd have stayed forever. But when I was planning it, it was a one-year contract. So if you give a companion the time of their life... how else do you get them out? It was the only possible exit.

But I did watch *The War Games*, all the way back in 1969. So maybe it ticked away. We've been watching for so long, those things become instincts. →


IT WAS THE ONLY POSSIBLE EXIT.

Below right: Victoria Wickes as the High Priestess in *The Fires of Pompeii* (2008).

Below left: The Doctor (David Tennant) wipes Donna's (Catherine Tate) memory in *Journey's End* (2008).

Above: The Doctor (David Tennant) and Rose marvel at the Koh-i-Noor diamond in *Tooth and Claw* (2006).

Below left: A Weeping Angel from *Blink* (2007).

Below right: The Doctor takes on the Beast in *The Satan Pit* (2006).

→ **STEVEN:** What do you think is your single best script for the show? If it's one that people don't talk about much, great!

RUSSELL: Hmmm. *Gridlock*. But maybe today it's *Tooth and Claw*. That script works so hard. It's got my favourite line, where Queen Victoria tells the legend of the Koh-i-Noor, that anyone who owns it will surely die. And the Doctor says, "Well, that's true of anything, if you wait long enough." He just demolishes the whole of superstition in one line, pow! So what's your best script?

STEVEN: Oh, I suppose it has to be *Blink*, doesn't it? The script that rewrote my future. Got me offered the *Who* job, I would think.

IT HAS TO BE BLINK, DOESN'T IT?

RUSSELL: No, I think it was yours from the moment Draft 1 of *The Empty Child* slammed on the desk. Actually, it was yours *before* that. You're Steven Moffat, for God's sake. I just nipped in like a thief.

STEVEN: In a way, I don't like it being *Blink* because the Doctor's hardly in it. I remember Julie telling me it was my best *Who* script, and I immediately resented the idea. Because there's NOT ENOUGH DOCTOR IN IT. Always the fanboy. Once David Tennant and I were talking to some kids (this must have been during Matt Smith's time, I think) and David asked them what their favourite episode was. "*Blink*," they all said. David felt slightly deflated because he wasn't in it much. I felt slightly deflated because it wasn't from my era, and now you can feel slightly deflated because it wasn't one of your scripts. This is how life is. We all worked together on a cracking bit of classic telly and we're mildly annoyed about it. This is how success feels. Tell the world!

My oddball choice would be *Listen*. It came and went, and I don't suppose it's winning any polls – but I thought it had its moments, in its melancholy way.

Your choices: I absolutely love *Tooth and Claw*. I watched it quite recently – it's a non-stop barnstormer. But I think *Gridlock* is a great choice for your best *Who* script. Love, love that one. My wife was moved to tears by it. This means we both peaked in Series 3 though. In 2007. Thirteen years ago.

RUSSELL: And your favourite line? You can't say the Stevie Wonder one [from *A Good Man Goes to War*]. It's too good.

STEVEN: Oh, I dunno. Probably some joke somewhere, if I'm honest. But I do rather like "The future is promised to no one – but I insist upon my past." It was originally in *The Girl in the Fireplace*, and I had to cut it. So it showed up in *Hell Bent*.

But do you watch your old episodes back? I bet you do! When you watch them, does anything jump out at you that you didn't notice at the time? I mean some consistent feature of the show that you just didn't think about when you were making it? Not necessarily bad or good – just something you only notice with distance.

RUSSELL: Oh yes, I love that W channel. Quiet Saturday afternoon, and there's *The Satan Pit*. I've probably watched that more than any other story. There's something about it that just clicks with me. But I think, now, I notice our sound design a lot more. I think I took it for granted at the time! Sound designers on old *Doctor Who* are celebrated by us all, but we had men like Paul Jeffries toiling away in the basement, and they seem to be unsung. Now, I listen to those bleeps and burbles of the TARDIS controls, and they seem so lovely and so familiar... Good work!

GAGS.
CAN'T STOP.
CAN'T
HELP IT.

STEVEN: Comedy in *Doctor Who* – discuss. That's a rubbish question, but I'm curious. Wander round the subject. I've been BritBoxing, and to my surprise, when I watch those Tom Baker episodes when he's supposed to be larking about too much (that's what I thought when I was a pompous teenager), he simply isn't. For every big bit of comedy there's a big bit of proper shouting Doctor. In fact, both Matt and David are just about as comedic as he was. While it's true that the modern show is more emotional, looking at it now, I'd say it's also more humorous. Between us we put a lot of gags in, and probably did more outright comedies (*Partners in Crime*, *The Lodger*, *Doctor Mysterio*, *Robot of Sherwood*, *Let's Kill Hitler*, *The Unicorn and the Wasp*) than the old show did. I don't know what question I'm asking, other than, do you know what I mean? I went from slightly disapproving of comedy *Doctor Who* to writing a ton of it.

> **"IF YOU CAN WRITE FUNNY, YOU WILL *NEVER* BE OUT OF WORK."** STEVEN MOFFAT

RUSSELL: I know, I think about that a lot. It's more deliberately funny than it used to be. We all remember great funny lines from the old show… but there's about ten of them. Most of them are wise, as opposed to funny. Now it goes rat-a-tat-tat. I think many things, so buckle down…

I think it's how I write, so tough. It's how you write too. Gags. Can't stop. Can't help it. We're good at it! The BBC wanted an authored show, and they got us, therefore they got the jokes too. My long-time producer Nicola Shindler used to say there were producers and commissioners who wouldn't touch me, because they thought my work was too light. Too many gags. Superficial. It's safe to say I've outlived the careers of those people. Hah. But I write like that all the time, because I think it's human nature, and I think it's funny. Get a script from me or you, and it'll be funny. I genuinely think stories play better as comedy – even if it's tragedy, if it's as dark as hell, nonetheless the speed and rhythm of comic timing is the best way to tell something. Always cast people who can do comedy, even if it's *Hamlet*.

But also, for me, the model for the show in 2005 was action-adventure. Not sci-fi, not horror, but adventure. And that's got to be funny, hasn't it? I can't imagine action-adventure on TV or film without the gags. I caught a bit of *Independence Day* on TV last night – Will Smith and Jeff Goldblum are being chased by spaceships, and Goldblum says, "They're chasing us." Smith fires back, 'D'you think?!" I laughed out loud. But then I imagined it without those funny lines. Not as good. The comedy gives it that extra zip. If I'm laughing, you've got me hooked.

And then. Underneath all that. Those instincts of ours. There's Robert Holmes. Hard-wired into us. What a funny writer. The first episode of *The Talons of Weng-Chiang* in particular. Dark and gripping and thrilling, and so, so funny. That deadpan policeman! We write like that, we write like him.

It's tricky, though. I used to get annoyed with writers trying to be too funny. Not you! Dear God, we'd throw money at your funny. (Although we didn't actually throw money at you at all.) But most first drafts would have the Doctor and companion in the TARDIS, being funny. He'd be saying something like, "I once met Catherine the Great and it turned out she was an ostrich from outer space." Which isn't funny. I used to say, "Stop trying to be funny. They're travelling through the whole of creation – give them something real to say." And usually, the scene would be cut. So it's tricky. Funny becomes glib. On the very first episode, *Rose*, I spent a long time after the line "Lots of planet have a north," adding the line, "But not all of them." Funny? Too much? Too far? I never wrote it, and yet I still expect him to say it every time I watch it! Strangely, I now think it's more of a Tenth Doctor line.

But you're the comedy man! Did you come to it thinking you'd have to be less funny? Clearly not, because your first script had that line about Marxism and musicals. It's got a vastly expensive gag about a Union Jack t-shirt. You get a gag out of Spock! But… were you aware of it? Did you sit there thinking, funnier, less funny, how funny?

STEVEN: I agree with every single thing you say about comedy. And *of course* you outlasted the 'serious drama' guys, because I'll tell you what – if you can write funny, you will *never* be out of work. Frankly, you'll be lucky if you get a day off. Comedy is not lighter than drama and it's certainly not less serious – it's just sharper. A good joke is an idea so sharp you have a physical reaction to it. Sometimes, if it's very good comedy, a virtual fit. What in serious drama can claim a tenth of that effect? A tiny bit of eye-moistening is the closest anything else gets. I mean, honestly! Go chop an onion!

By the way, I never intended to be a comedy man. *Press Gang* was absolutely pitched as a kids' drama, but the moment I discovered I could get laughs, I was off. And what about *Sherlock*? All the ink that's been spilled on that show – no one's ever noticed it's basically a comedy.

So yeah, when I started on *Doctor Who*, I just went with that instinct. I'd read your scripts, I knew I was on safe ground. And the plain fact is, if you're laughing you know you're enjoying yourself. →

Left: Matt Lucas as Nardole in *The Return of Doctor Mysterio* (2016).

Below from top: Donna is delighted to see her old friend, the Doctor, in *Partners in Crime* (2008); The Doctor and Donna meet Agatha Christie (Fenella Woolgar) in *The Unicorn and the Wasp* (2008); The Doctor with his sonic cane in *Let's Kill Hitler* (2011); Clara (Jenna Coleman), Robin Hood (Tom Riley) and the Doctor (Peter Capaldi) are taken prisoner in *Robot of Sherwood* (2014).

Above left: Steven now regrets this scene from *Flesh and Stone* (2010), where Amy kisses the Doctor.

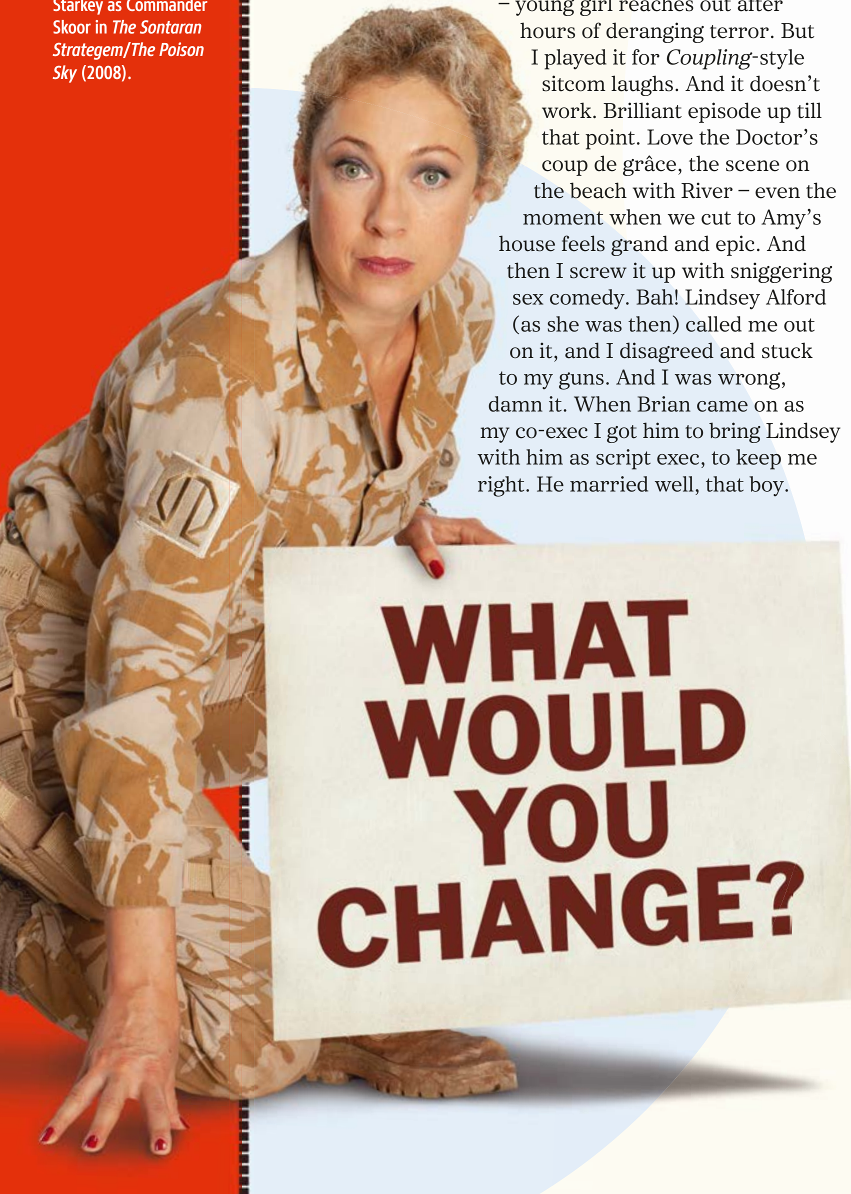
Above right: The Doctor and Lady Christina (Michelle Ryan) in *Planet of the Dead* (2009) – a story that Russell now wishes he'd called 'The Sands of Death'.

Below left: Alex Kingston as River Song in *Flesh and Stone*.

Below right: Dan Starkey as Commander Skoor in *The Sontaran Stratagem/The Poison Sky* (2008).

→ **RUSSELL:** It's always tempting to ask, what would you change? What monster would you change, what costume, what cast member, what set? But that doesn't come out well in print, because it always looks like you're criticising a department. So, OK, pinning it down to you and you alone... what one line of dialogue would you change? Not mine, yours – hands off.

STEVEN: Hmmm. A single line? Not sure. I think I was usually pretty good at papering over bad moments with good lines. I don't think, in either of our cases, the dialogue was ever a problem. But how about a *whole scene*? I don't like Amy coming on to the Doctor at the end of *Flesh and Stone*. I mean the *idea* is good and sound – young girl reaches out after hours of deranging terror. But I played it for *Coupling*-style sitcom laughs. And it doesn't work. Brilliant episode up till that point. Love the Doctor's coup de grâce, the scene on the beach with River – even the moment when we cut to Amy's house feels grand and epic. And then I screw it up with sniggering sex comedy. Bah! Lindsey Alford (as she was then) called me out on it, and I disagreed and stuck to my guns. And I was wrong, damn it. When Brian came on as my co-exec I got him to bring Lindsey with him as script exec, to keep me right. He married well, that boy.



WHAT WOULD YOU CHANGE?

> **"WE WENT ALL THE WAY TO AN ACTUAL DESERT. WHY DIDN'T I HAVE SANDS IN THE TITLE?"** RUSSELL T DAVIES

RUSSELL: As for me... I'd have added that line, "But not all of them." Actually, though, why'd didn't I call *Planet of the Dead*, *The Sands of Death*? We went all the way to an actual desert. Why didn't I have sands in the title? Sands at Easter, water in November. That genuinely mystifies me!

I wish, with the hindsight of 2020, I'd done a great big proper sequel to a classic story. I'd have run the old episodes on BBC Three all week, then shown the sequel on the Saturday. Something like *Image of the Fendahl*. Imagine, *Return of the Fendahl*! Back in the ruins of Fetch Priory. Ancient evil stirs. Wanda Ventham reincarnated. Just once, for the fun of it! I was so determined not to look back too much, I think I missed a trick there. Come on! What classic story would you have sequelled?

STEVEN: *The Ark in Space*. Those were great monsters – and think what the CG could do for them!

STEVEN: What made you cross?

RUSSELL: BBC rules. I didn't escape them all. The technical legalities like 'So-and-so can't be promoted from assistant script editor to script editor because he's been there for three months, but he's paid from the departmental budget not the programme budget, and therefore that doesn't count as a substantive post...' Gaah. OK, that's every office in the world. But that used to wind me up! Julie and Phil [Collinson] would protect me from most of it. I dread to think what I didn't hear. That's also not fair, because Menna Richards, Controller of BBC Wales, would bend so many rules for us. Prices, tariffs, facilities, staff, she'd do anything to help our output, and became a great friend. One of the champions of *Doctor Who*.

THAT USED TO WIND ME UP!

STEVEN: What was your favourite day on set?

RUSSELL: Not many. Too much hard work! I once walked onto the set of *New Earth*, and they'd built that entire lift shaft. David and Billie [Piper] in harnesses. Clock ticking. It was horrific. I felt so guilty, I stayed for about 30 seconds and fled! So my favourite wasn't a shooting day, but... walking onto that finished TARDIS set for the first time. Most TV studio sets are disappointing, because you've imagined it as real, and they're not. But that TARDIS. Oh, I adored it. To see that was a great day. You could feel the whole show beginning to work. Absolutely amazing. What about you?

STEVEN: Like you, I was hardly ever there. And when I was, I was haunted with guilt. Perfectly nice actors hanging upside down from harnesses, endless assistant directors moving me out of the back of the shot. And of course, the moment you walk in, all those eyes slam onto you, wondering what the problem is. And every minute you're there, there's a script not being written, or ADR, or an edit you should be watching, or some problem somewhere you should be doing something about. What are we going to do about Christmas this time? Actually, my main thought was always: They're catching up! Everybody slow down, you'll run out of scripts!

So, favourite out of that lot? Oh, Lord. Probably the very end. *Twice Upon a Time*. So much of the job had wound down, I decided to spend some proper time on set with Peter Capaldi. I loved seeing David Bradley wandering about as the First Doctor – it felt properly mythical. And there was the first TARDIS set, and the ormolu clock, and oh, it was fond and lovely. I cast Mark Gatiss in it, because I thought it would be good to have him there at the end. I mean, obviously he's a brilliant actor, that helps. But he's also good friends with both me and Peter, and he's such a wise, humane, funny man, I thought he'd be great to have around if things got sad. But actually we had a really jolly time, even on the very last day. It was just proper *Doctor Who* fun.

Ah, I've remembered my actual favourite day! Favourite because it was the last proper bout of madness. We were shooting on the First Doctor's TARDIS. It was the Wednesday before the Saturday that *The Doctor Falls* was due to go out. And oh, we were so late with that one. The FX shots had just been slotted in and – disaster! You know the moment when the Doctor blows up all the Cybers, and then we go to him lying there, wishing there were stars? It all worked fine in the edit, we thought. But when we put the actual explosion in – which was great – the rhythm was way off. Boom, and straight to Capaldi lying there. Too fast. Perfunctory. How did we not spot that, HOW? We needed to extend the moment, but we had NOTHING to do it with! And according to the *Radio Times* it was on telly on Saturday.

So I suggested we cut outside the spaceship – using one of the existing big window shots – and fill the window with your basic explodyness. But we had to do it *immediately*. [Director] Rachel Talalay and [producer] Pete Bennett were on set, so they couldn't do it. So I stayed with them (there was a reason I had to be there, which I forget) while Brian Minchin dashed off to Llandaff to work on the shot. For the rest of the day he was emailing draft after draft of the new sequence, while I dashed in and out of the first Doctor's TARDIS with my laptop, discussing with Pete and Rachel. And we made it, and it was pretty good actually. Especially for a last-minute bodge. But I remember, when it was done and we were happy, I closed my laptop on the original TARDIS console, and thought that was probably the last of the mad panics. There were some challenges to come, of course, but I was basically right. That felt like the last moment of down-to-the-wire showrunning.

What was your favourite day off-set?

RUSSELL: *The Waters of Mars*. We did tests to work out how to create the Flood with water pouring down the actors' faces all the time. And we had a bit of a competition, so all the departments had a go. Not just prosthetics – they won, of course! – but design, costume, everyone. We did this standing on the disused Torchwood Hub, with Paul Kasey as the Flood. At one point he had a rubber ring on his head, with holes in it, pouring water down his face. "Don't blink Paul! Can you not blink?" And we laughed so much. Loved that day. What's yours?

STEVEN: Ah, probably Matt's first audition. He was the third person through the door, and I'd already met him a few days earlier, when he was the first-ever person to audition for John Watson in *Sherlock* (more Holmes than Watson, we thought). And he just slammed it. There was no doubt. In every detail, the performance everyone saw later was already there – hair flopping around, fingers flying about. Hot young bloke and boffin at the same time. We knew, we really did. [Executive producer] Piers Wenger and I went straight for a drink and gulped down bad white wine in a state of mild shock. Because you don't expect that on your first day, do you?

"He's brilliant," said Piers. "If we don't cast him he'll go straight off and be a huge star."

"Yeah," I said. "Let's stop him being a star."

I don't think we did, though.→

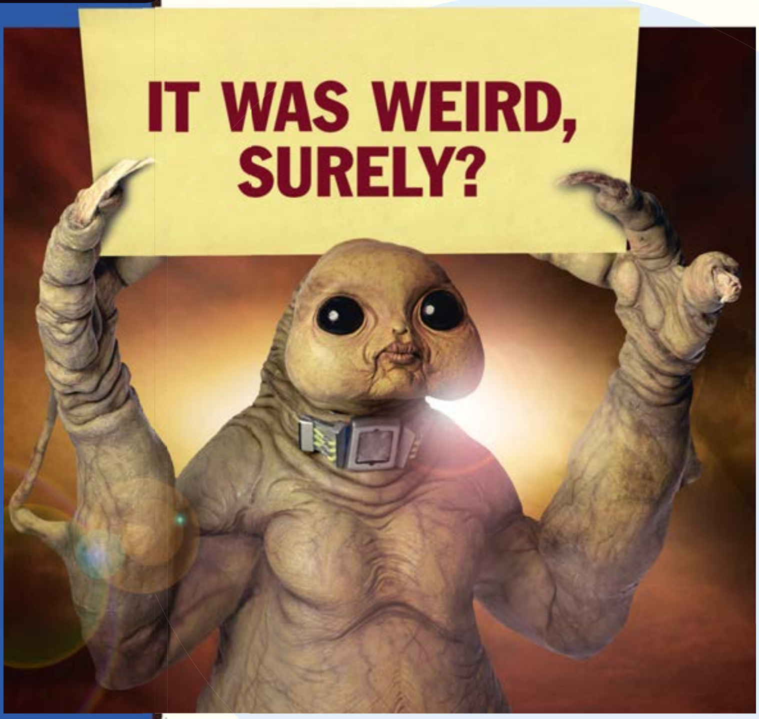
Left: Steven Moffat and the crew present director Rachel Talalay with a bouquet of flowers at the end of shooting *Twice Upon a Time* (2017).

CLOCK TICKING. IT WAS HORRIFIC.

Below left: Alan Ruscoe as Andy Stone, possessed by The Flood, in *The Waters of Mars* (2009).

Below right: The last-minute insert shot for a sequence in *The Doctor Falls* (2017).

Bottom right: The new star of the series is revealed to be Matt Smith in *Doctor Who Confidential: The Eleventh Doctor* (2009).



Above: A Slitheen from the 2005 series.

Below left: The Doctor confronts Prisoner Zero in *The Eleventh Hour* (2010).

Below right: Jo Martin as the Doctor in *Fugitive of the Judoon* (2020).

→ STEVEN: What was leaving like? I mean, really? I've never dared ask you, because... well, it was me taking over. I was excited, I didn't want to worry about you feeling bereft. What a *friend* I am. I mean, I found it strange that it all just carried on in my absence, but at least I was a replacement myself: I was used to the modern show happening without me. You were so completely identified with *Doctor Who* at that point. It was weird, surely? Suddenly we were off choosing a Doctor and you weren't in the room. We were so eager and bouncy and full of grand pronouncements about how great we'd be. Now and then did that get annoying? (I won't be offended. You were always very kind to me, which is what matters!)

RUSSELL: It was odd. But no more than odd, really. I've been thinking about that question for a couple of hours, and no huge reaction comes to mind. It's one of those situations that there's nothing to be learnt from, I suppose, and maybe your mind ditches those. Mainly, I was knackered. I remember the *Radio Times* Covers Party that year, where five people came up separately to ask if I was all right, two of them complete strangers. I must've looked like death! So I was properly glad to finish. And moving to America was wise. Julie always says we did that partly to escape *Doctor Who*, just as Phil had fled to the hugeness of *Coronation Street* so he didn't have a second spare to miss it. Good exit strategy. And America meant my head was full of tax and lawyers – it's not easy, moving countries!

But also, I never left! I still had *Torchwood* and *The Sarah Jane Adventures*. I'd still be coming to Cardiff, even to set up *Wizards vs Aliens*. I still haunt the place!

STEVEN: And did you need a stiff drink to watch the first of the new shows? I did, if it helps.

RUSSELL: Again, it's odd. But not in the way fans might think. New Doctor, new companions, that's great. I've been a *Doctor Who* fan all my life, that's easy. And your casting was stellar, so, y'know, bathe in the starlight. But the discomforting thing is, to be watching as a producer. I used to know every set, every location, every man with two lines, every wig and every bonnet. I could count the man-hours it takes to render a CyberKing and work out how to do it cheaper. So I found my producer-mind flickering like mad during *The Eleventh Hour*, with absolutely irrelevant questions. Where's that village? Is that all one village? Why did no one ever show me that village? Did they travel? How much per day does a fire engine cost? Is Prisoner Zero entirely CG? is there a practical element? Why didn't I cast Tom Hopper? That. Simply that. On and on and on. I mean, that's how I always watch TV; my head is always breaking it down into component parts, but when those decisions were previously mine, it was ferocious. I sat there wanting myself to shut up. In the end, the word is... unsettling.

I also get a funny little sense of dismay. That I don't know everything about *Doctor Who* anymore. I mean, as a fan. I was once so steeped in the lore, that I'd know everything from Quinnis to Gold Usher to Eddie Kidd. Because I learnt those things when I was young, they're burnt in. It's hard to learn that stuff as a middle-aged man, it doesn't stick anymore. What's the name of the boat in *The Black Spot*? What planet did River Song write on the cliffs? What's the Ghost's real name? I simply don't know. There's so much information now, it slips off. I presume, if you're a 14-year-old fan, you know it all. But that's weird. Not to be one of them anymore.

RUSSELL: Do you watch new episodes go out live?

STEVEN: Oh, just about every time. I don't even like pausing it. If I'm going to time shift it, I text Chris an apology! There is something so vital – so alive – about watching it when everyone else is watching it too. Even those Tweetalongs feel a bit like that.

RUSSELL: I watch live, 95 per cent of the time. I really try. It's funny, I'm getting old, and I have Saturdays hard-wired into me. I can still be sitting there on a Sunday afternoon and suddenly remember, "Oh! *Doctor Who* tonight!"

I HAVE SATURDAYS HARD-WIRED INTO ME.

WHAT ON EARTH WAS I DOING?

RUSSELL: I've thought about this for years. When we were making *Silence in the Library*, you once told me the Very Last Scene Ever of *Doctor Who*. Does it still stand?

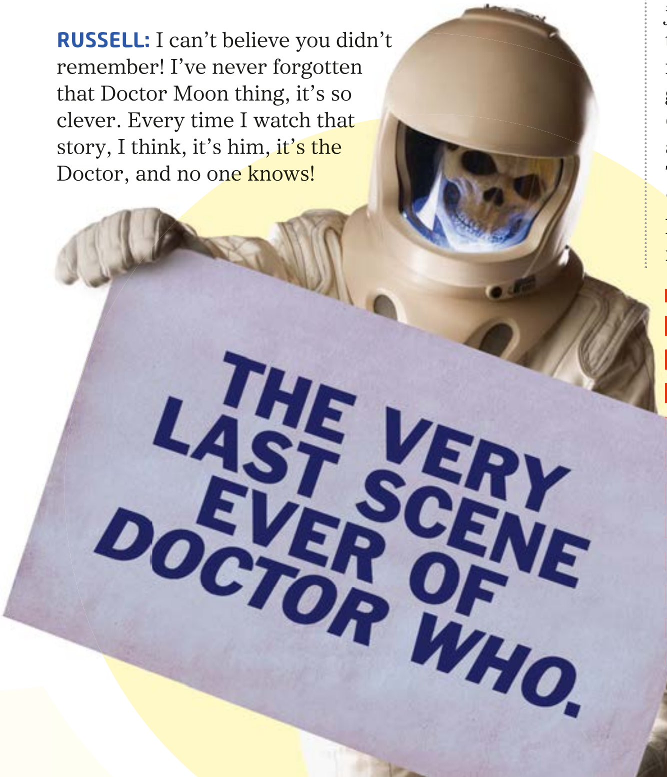
STEVEN: No memory of this. Went back through my emails and found it! This from when we were shooting those shows, I think:

> *In my head (and ONLY in my head, this will probably never appear on screen, or be confirmed in any way) River's not just his wife – she's his widow. Somewhere in the terrible future, on a battlefield, the 45th Doctor dies in her arms and makes her the same promise she once made him – it's not over for you, you'll see me again. So River buries her husband and off she goes to have lots of adventures with his younger selves and confuse the hell out of them. Until, of course, she ends up in the data core of the Library Planet, and realises she'll never seem him again. And then she starts to wonder why anyone would call a moon 'Doctor'. Ahhh...*

> **"GOD, LOOK AT THOSE WORDS. I ACTUALLY TYPED THOSE WORDS!!!"**
>
> STEVEN MOFFAT

Yeah, some version of that could still work. The Doctor worrying that she'll get lonely in the library, and popping his dying mind inside a moon. God, look at those words. I actually typed those words!!!!!!

RUSSELL: I can't believe you didn't remember! I've never forgotten that Doctor Moon thing, it's so clever. Every time I watch that story, I think, it's him, it's the Doctor, and no one knows!


THE VERY LAST SCENE EVER OF DOCTOR WHO.

RUSSELL: Finally... do you wish you had more fun? That's a loaded question, because I do. I look back and think, why wasn't I on set, whizzing about with Daleks? Having a photo with a Hath? Nando's with Billie? I once turned down dinner with Kylie and her mum and dad – that's the inner sanctum! But I was busy. And I cannot believe that I didn't go on set in *Journey's End* when the Doctor and all his companions were flying the TARDIS. What on earth was I doing? Where was I? That day, of all days! All my mates. Flying planet Earth back home. I'm an idiot! So I worked all day every day on *Doctor Who* but sometimes feel like I missed it. Does that make sense?

STEVEN: Yes, I often wished that. I was so stupid so often. Like I was too grumpy and stressed to allow myself fun. But then I tried once, and this is how it went. Peter Capaldi's world tour was getting started. At first, I wasn't going. And then I thought, why not? So I flew out and joined them in New York and then Mexico – and spent the entire time sitting apart from them all, typing on my laptop. Peter took endless photographs of me typing grumpily in various corners. (I think I was writing *Last Christmas*.) But then I finished it! And I knew they were all having dinner by a poolside, and for once I could JOIN THEM!! I could be one of the cool team. So I pressed 'send' and joined them at the table. And just as Peter was launching into a speech about how much being the Doctor meant to him... I fell fast asleep in my starter. **DWM**

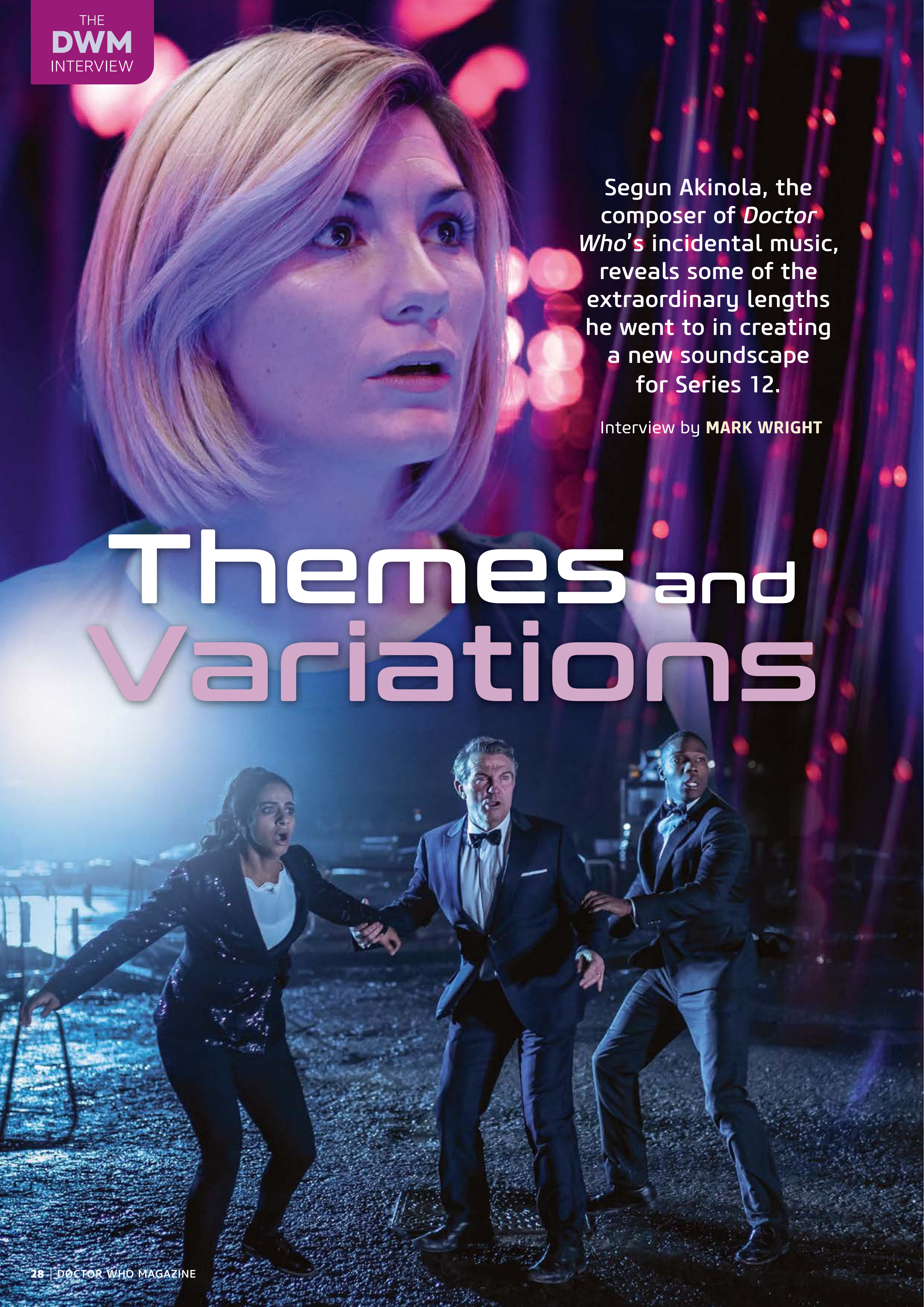
Top left: The Doctor meets the mysterious River Song in *Silence in the Library* (2008).

Top right: Kylie Minogue as Astrid Peth in *Voyage of the Damned* (2007).

Above: The two Doctors and their many friends – Sarah Jane (Elisabeth Sladen), Mickey (Noel Clarke), Captain Jack (John Barrowman), Martha (Freema Ageman), Donna and Rose – in *Journey's End*.

Below left: The chilling aftermath of the Vashta Nerada in *Silence in the Library*.

Below right: Peter Capaldi and Jenna Coleman in New York for the *Doctor Who* global press tour in 2014.



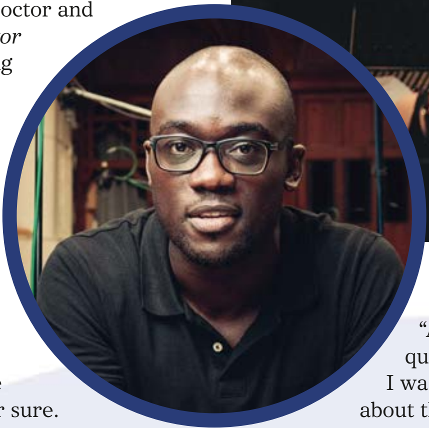
Themes and Variations

Segun Akinola, the composer of *Doctor Who*'s incidental music, reveals some of the extraordinary lengths he went to in creating a new soundscape for Series 12.

Interview by **MARK WRIGHT**

"I always find that you benefit from a little bit of distance," says Segun Akinola, looking back at his work on Series 11 of *Doctor Who*. "I think it's totally fine to analyse through the process at the end, but it's also important to have a bit of distance, come back, reassess and see how you feel about everything."

Alongside a new showrunner, new Doctor and new companions, Segun made his *Doctor Who* debut as composer in 2018. Taking over from Murray Gold, Segun's work ushered in a new era of distinctive incidental music, and he was delighted to be invited back to score Series 12.



"I pretty much knew before I'd finished on Series 11," says Segun. "Credit to [executive producers] Chris Chibnall and Matt Strevens, they were clear they wanted me to come back, but you just never know. I certainly wanted to be back but waited for that contract to land and the conversations to start before I knew for sure.

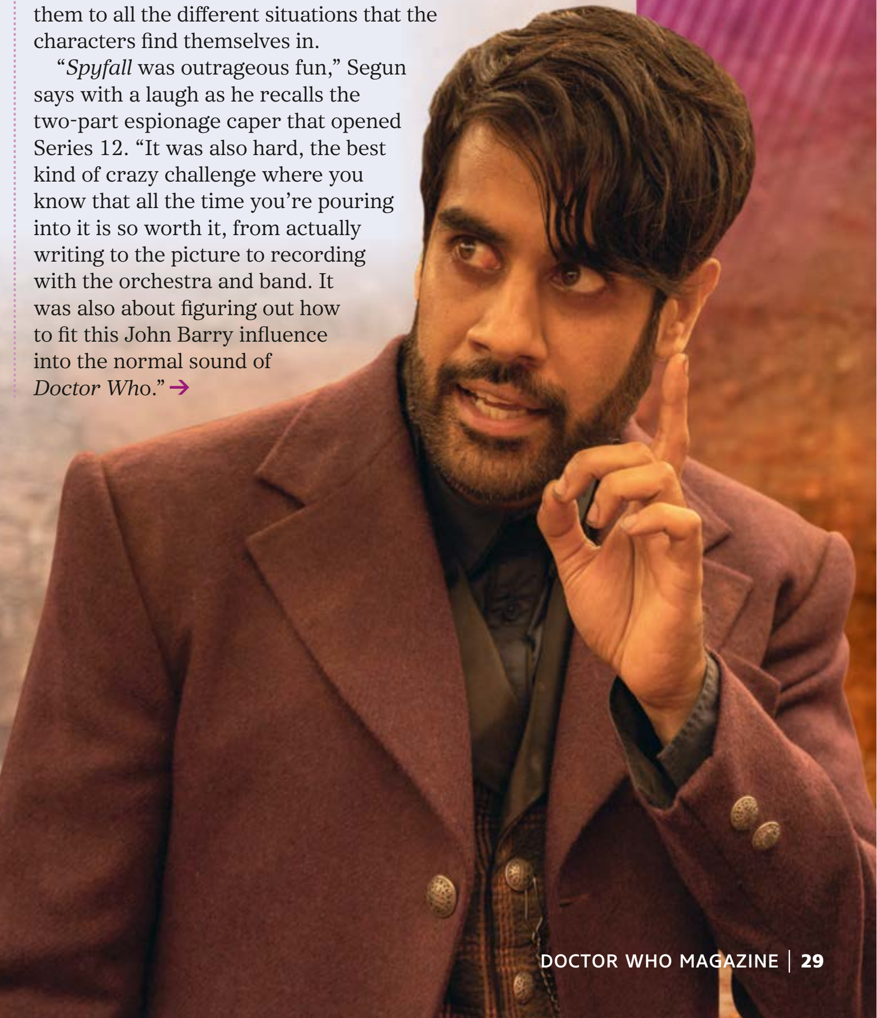
"Chris and I had discussed music that could move around wherever the story went," he continues, setting out the creative foundations that guided his work on Jodie Whittaker's first series as the Doctor. "That ended up being pushed much further than anticipated. I was given the opportunity to be completely creative. The music moved around, but it felt like it was coming from the same sound world. It didn't feel jarring episode to episode, moving around in different styles. That's part of the fun and the challenge because it's not straightforward or easy to do. On a slightly smaller scale the core music pulled on influences from popular music, classical and brought back an element of experimental music and avant-garde, making them work in harmony in the same episode. That's something we all felt really worked and wanted to build upon for Series 12."

> "The music moved around, but it felt like it was coming from the same sound world."

How was Chris Chibnall's vision for Series 12 introduced to Segun? "At the end of Series 11 we had a very quick conversation about this spy story. I was able to take a lot of time to think about that. It wasn't until I was getting closer to starting that Chris and I had a more in-depth discussion, about how the series would tap into the history of the show and it being a more emotional journey for the Doctor."

The Doctor's emotional through-line allowed Segun to revisit and develop the character themes he'd already established. "This is a clear example of how story leads the way," he believes. "Because this was a much more emotional journey for the Doctor, that naturally presented different opportunities to explore her theme. I worked out a more emotional and mellow version of her theme and used that in a number of places, the first being at the end of *Spyfall* Part Two when she sees that Gallifrey has been destroyed. It's not exactly the same every time, it's developing and growing. That's the joy of having character themes and adapting them to all the different situations that the characters find themselves in.

"*Spyfall* was outrageous fun," Segun says with a laugh as he recalls the two-part espionage caper that opened Series 12. "It was also hard, the best kind of crazy challenge where you know that all the time you're pouring into it is so worth it, from actually writing to the picture to recording with the orchestra and band. It was also about figuring out how to fit this John Barry influence into the normal sound of *Doctor Who*." →



Opposite page above: The Doctor (Jodie Whittaker) in *Can You Hear Me?* (2020).

Opposite page below: Yaz (Mandip Gill), Graham (Bradley Walsh) and Ryan (Tosin Cole) are taken by surprise in *Spyfall* (2020).

Above: Recording the music for *Spyfall*. Photo © Charlie Clift.

Left inset: *Doctor Who*'s composer, Segun Akinola. Photo © Charlie Clift.

Below left: The Doctor rides into action in *Spyfall*.

Below right: The new Master (Sacha Dhawan).

Segun Akinola

Above left: The Dregs advance in *Orphan 55* (2020).

Above right: Graham, the Doctor and Ryan visit New York in *Nikola Tesla's Night of Terror* (2020).

Right inset: "I recorded the extractor fan in my kitchen," says Segun. Photo © Charlie Clift.

Below left: *Fugitive of the Judoon* (2020) saw the return of the intergalactic law enforcers.

Below centre: The episode revealed a hitherto unknown incarnation of the Doctor (Jo Martin).

Below right: Captain Jack Harkness (John Barrowman) also made a surprise appearance.

→As Segun points out, his score for *Spyfall* wears its musical heart on its sleeve in evoking the work of Oscar winner John Barry, the acclaimed composer who established the musical sound of the James Bond movies from the 1960s through to the 1980s. "There's no way of diminishing the impact on film music that John Barry has had. It goes from everything about his writing in terms of the musical influences, and how he calls on these different areas and styles, to the set-up of the musicians, to how he then uses his musical material in what we're seeing on screen. And then, how they combine to tell the story. It's a particular style, because for me it was all about John Barry's Bond, very specifically, rather than Bond generally musically. It was his influence on Bond and using that in *Spyfall*, trying to fit it into the normal *Who* world as well as doing my own thing with it."

Bond pastiche aside – after establishing new themes for the Daleks with the 2019 Special *Resolution*, Segun had the opportunity in *Spyfall* to establish a new musical motif for another notable *Doctor Who* villain: the Master.

"He's dastardly, he's intelligent, he's smart," says Segun, summing up the qualities he wanted to bring out from Sacha Dhawan's new incarnation of the Doctor's best enemy. "This is an intelligent and smart villain. I felt there needed to be some sophistication to it, and some element of a life that's gone a bit wrong. It could've gone so right but it's just gone wrong. It's almost like you can see the cogs running around in the brain of these different iterations of him or her. I was also very much influenced by Sacha's performance. He's truly extraordinary."

Moving on from *Spyfall*'s action-adventure sweep, the next episode of Series 12 saw Segun move back to familiar territory. "What I was pleased with from Series 11 was the reintroduction of experimental music and the avant-garde. Another part of that was finding a way to experiment even more with sounds, the recording of them and manipulating them. When *Orphan 55* came along, it felt like it was the right story to take this approach. It worked to have found sounds which would help to put us on this unusual planet and tell the story. Anything and everything that could make a sound and be interesting could go in the score. There's the sound of me on a walk around London, so there are things like cars in there. I bought a violin bow, took my acoustic guitar out and was bowing it and recording sounds and manipulating them a lot. That became the sounds of the Dregs. I recorded the extractor fan in my kitchen and created a synth out of it. I was closing back doors and closing windows and using those in a very clear and up-front way.

Musical Fugitive

For the fifth episode of Series 12, Segun was plunged into the mythology busting *Fugitive of the Judoon*, which proved a challenge on different levels.

"My first experience of the episode was watching it," says Segun. "I was incredibly excited afterwards, and that's just about what was happening in the story, let alone what on earth I was going to do musically. The first thing was figuring out what to do with the Judoon. They're quite militaristic, but souped-up, so there's tons of percussion in their theme, all blasting away. You should know immediately that the Judoon are here. With Ruth's theme I was trying to come up with something that was related to the Doctor's theme but was distinct and different, while Captain Jack was based on seeing an old friend and those warm fuzzy feelings you get from seeing this person again."

So it was a big, rich, challenging episode to score?

"A lot of new themes," says Segun. "That was the first port of call, sticking up those big elements and all the different character themes. The episode had a lot that was going on emotionally and it needed some extra support, which is why there's a string orchestra in there – because it felt like it needed both the heaviness and weight of the Judoon but then the subtlety of everything that happens with the Doctor at the end."

Above left and right: Segun with his musicians at the recording session for *Spyfall*.

> “Part of what we set up in Series 11 was that the music could and would change on a weekly basis.”

“Part of what we set up in Series 11 was that the music could and would change on a weekly basis,” Segun explains, “but it would sound like the same sound world. I think now the audience knows and understands that, we get to enjoy that a bit more, because the move from *Spyfall* to *Orphan 55* is really quite drastic. And then on to *Nikola Tesla’s Night of Terror*, but it’s always about how much we can push at the seams of what’s possible.”

Left inset: Singer Hollie Buhagiar. Photo © Eltham Ehsas.

From *Nikola Tesla’s Night of Terror* – “this sense of the beauty of creation, creativity and imagination and trying to be a positive influence in the world” – to *Fugitive of the Judoon*, Segun then tackled the contemporary drama of *Praxeus* and the sinister interstellar trappings of *Can You Hear Me?* Segun feels that these episodes showcase everything he wanted to achieve with *Doctor Who*’s musical landscape.

“*Nikola Tesla’s Night of Terror* leans a little bit more on classical music and very much on Eastern European composers. Then *Praxeus* is an eco-thriller, it’s contemporary and its young and we wanted it to really pull on contemporary popular music without sounding too forced. It’s more vocal, a bit more groove and beats-driven. Whereas *Can You Hear Me?* was more experimental again. We’ve got immortal gods and they’re doing really creepy things, so that was about unending tension and unending suspense, so that in those moments it just didn’t let up. I used a number of experimental cello techniques and combined them together to create this theme for Zellin and Rakaya. It had to sound like it didn’t come from this world.”

Praxeus was among the Series 12 scores that featured vocal elements, giving Segun an opportunity to collaborate once again with Hollie Buhagiar, who had added the haunting voice to the Doctor’s theme for Series 11. “Really, for vocals Holly’s part of the fabric of *Doctor Who*’s sound world. She has a unique voice, which is why I love working with her, and it’s always a joy to get her back in when an opportunity arises. Hollie is also an amazing composer and hopefully people will get to hear more of her work.”

The final three episodes of the series pushed the TARDIS crew to the very edge in a battle with the Cybermen and the Master that would change the Doctor’s world forever. Musically, these episodes presented some of Segun’s biggest challenges. “*The Haunting of Villa Diodati* was interesting,” he says. “I didn’t score the series in order, so I had already done *Ascension of the Cybermen* and *The Timeless Children*, so I had the Cybermen theme down and dusted.

“I tried a few themes and I kept feeling that this wasn’t quite right. I felt the Cybermen needed to be relentless, cold and metallic. I took a load of metallic sounds, distorted them and made them really dirty and grungy. There was also the idea of automation, of them being put together. It needed to be quite metallic but also messed up. That’s how I ended up with all these really distorted metallic sounds and some very heavily distorted and manipulated cello sounds, which

→

Below: Yaz, Mary Wollstonecraft Godwin (Lili Miller) and Lord Byron (Jacob Collins-Levy) investigate unnatural events in *The Haunting of Villa Diodati* (2020).

→ created this rhythm that could just keep going and going. I scaled that down slightly for *The Haunting of Villa Diodati* when we just have Ashad, so by the time we get to *The Timeless Children*, there is a sense of escalation.

"A finale with the Cybermen would have been great," he adds. "A series finale with the Master would have been great. Yet we have both of them and the world truly is coming to an end!" Segun laughs when thinking about the climax of Series 12. "*The Timeless Children* had that sense of scale; it's epic, and then we get this great big, incredible episode where the Master's back, he's in control, and so there were new ways of working with his theme. It's also very emotional for the Doctor, so we've got a lot of the emotional version of her theme, but then she gets new iterations of that. We have a combination of the Master's theme and the Cybermen theme, the theme for Tectuen, which becomes the theme for the Time Lords. It's an episode of combinations."

The closing credits to *Ascension of the Cybermen* allowed a final artistic flourish that Segun hopes may have pleased fans. "The middle eight," he smiles, referring to the *Doctor Who* theme's famous uplifting bridge, which was absent for Series 11. "We had a 'next time' trailer which was going to be longer, so the first thing I wanted to do was make [the theme] longer, and see if I could fit the middle eight in there. It was a case of trying how best to do that, how best to remain within this more aggressive world, with the retro influence of Delia Derbyshire's arrangement, but also doing it in my way."

With work on his second full series completed, Segun ponders his current place in the musical tradition of *Doctor Who*, alongside such names as Dudley Simpson and Murray Gold. "Everything that has come before allows room to do something new. From the incredible work of the Radiophonic Workshop all those years ago, to how that developed with the likes of Peter Howell in the 80s, to then how that changed with Murray Gold coming on board. Everyone's played a part in that history. All that work that was very much musique concrète and very experimental. It was just so different, unique, just as all the work that Murray did in bringing a very big orchestral sound to British TV was very special and important. My part is to bring my own viewpoint and my own way of approaching and scoring music, whilst acknowledging the fantastic work of people that have come before."

Unable to say at the current time if he'll be returning for a third series of musical adventures with the Doctor, Segun is happy to just enjoy where he is in his life and career today. "I love doing this, I really do," he says happily. "I knew that beforehand, but I *really* love it. I love storytelling, I love film and TV, I love writing music for film and TV, and there's just the sheer joy of working with amazing people. Working on *Doctor Who* just reaffirms what I knew: I love doing this. I love doing this for these kinds of stories, and working in this world." **DWM**

Musical Letter

In April, following the episodes' broadcast, Silva Screen released a two-disc soundtrack album of Segun's music from Series 12. Segun relishes being able to present his music in a different way. "It's a direct musical letter from me to the fans. I do put a lot of time into the soundtrack, a *lot* of time. I want it to be the best listening experience possible. It's important that the fan support and appreciation is treasured.

"With visuals, musically there are moments when you do certain things, and because there's a lot of dialogue," he says. "There's a lot of space, so I can cut those moments down for the album and relate them back to key and specific moments within the series. There's a lot of music written for the show, and I do everything possible to make sure there's as much music on the album as possible. There's probably something like 30 per cent on the album."

DOCTOR WHO
SERIES 12
DOCTOR WHO

Top: A Cyberman attacks in *The Timeless Children* (2020).

Above: Segun's string section prepares to record. Photo © Charlie Clift.

Far right: Segun's Series 12 soundtrack is now available on CD.

Right inset: Segun studies one of his scores. Photo © Charlie Clift.

Below left: Adding percussion to the music for *Spyfall*. Photo © Charlie Clift.

Below right: Ko Sharmus (Ian McElhinney), Ryan, Yaz, Graham, Ravio (Julie Graham), Yedlarmi (Alex Austin) and Ethan (Matt Carver) in *The Timeless Children*.

BBC

DOCTOR WHO

Stream The Definitive Classic Collection

629 episodes of Classic Doctor Who from 1963 to 1996.
Enjoy rarely seen treasures plus one-off specials, documentaries and more.
All in one place. Ad free.

Sign up for your 30-day free trial at
britbox.co.uk

britbox

CREATED BY BBC & itv

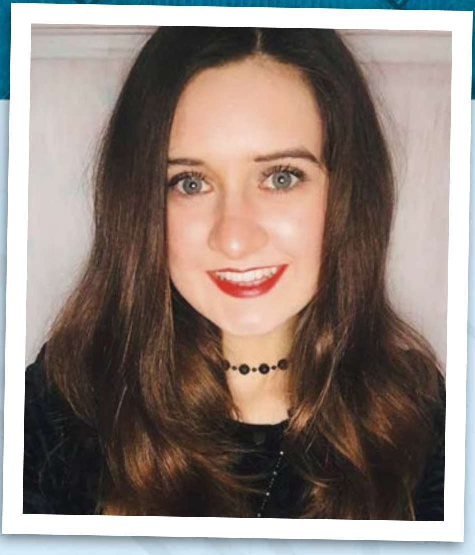
30-day free trial. Auto-renews @£5.99 unless cancelled. T&Cs apply.
Doctor Who logo ™ and © BBC 2018. Licensed by BBC Studios

CONTACT HAS BEEN MADE

Thank you
NHS
and support workers

In this time of global crisis against an invisible enemy, *Doctor Who* fans around the world have found ingenious and creative ways to support one another and stay connected.

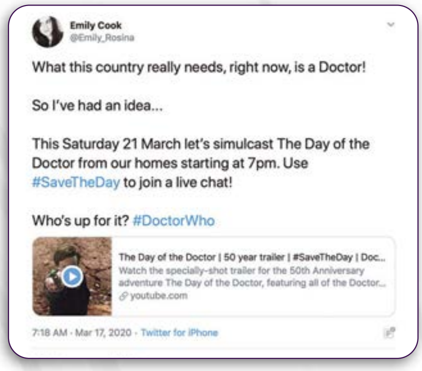
Feature by **SIMON GUERRIER**



"I just needed a bit of a pick-me-up," says Emily Cook about the hugely successful Tweetalongs of *Doctor Who* episodes she has organised in past weeks. They're just one of the many inventive ways *Doctor Who* fans have found to engage with and support each other during the coronavirus pandemic.

The idea came to Emily early in the morning of 17 March – six days before Prime Minister Boris Johnson formally put the UK in lockdown. "We knew it was imminent and people were already self-isolating," says Emily. "Things were starting to feel a bit scary and uncertain, and *Doctor Who* is such a great escape from the difficult things that are happening in real life. But it's much more fun to watch with other people..."

At 7.18 am, she tweeted a simple suggestion:



Emily Cook
@Emily_Rosina

What this country really needs, right now, is a Doctor!

So I've had an idea...

This Saturday 21 March let's simulcast The Day of the Doctor from our homes starting at 7pm. Use #SaveTheDay to join a live chat!

Who's up for it? #DoctorWho

The Day of the Doctor | 50 year trailer | #SaveTheDay | Doc...
Watch the specially-shot trailer for the 50th Anniversary adventure The Day of the Doctor, featuring all of the Doctor...
youtube.com

7:18 AM · Mar 17, 2020 · Twitter for iPhone

As a writer and editorial assistant for **Doctor Who Magazine**, Emily had a media profile; indeed, the day before she sent her tweet, she appeared on the BBC's *South East Today* to talk about the new animation of the missing 1960s story *The Faceless Ones*. Even so, she was amazed by how quickly her idea spread. "I'm wary of using this word, given everything," she says, "but that tweet went viral."

Just a day after she tweeted, the *Radio Times* ran an article about the Tweetalong. The next day, BBC America and *Doctor Who* Brazil were sharing details to fans outside the UK. Then, actress Ingrid Oliver – Osgood in *The Day of the Doctor* – tweeted her support and Steven Moffat, writer and executive producer on the story, posted about it on Instagram.

When actor Dan Starkey – who played the Sontaran Strax in various episodes between 2012 and 2014 – said he'd be watching along, a few people suggested that they would also watch his in-character introduction to the story, produced for screenings in cinemas in 2013. "I read that as 'Let's make a new one!'" says Emily, laughing. "I sent Dan a message privately just the day before the Tweetalong with the idea, and he said yes. We wanted to check with Steven Moffat because he'd created Strax, so I emailed Steven that Friday evening, asking for permission and if he had any pointers for us. Amazingly, Steven wrote something and sent it over that night! Obviously, it was brilliant. It then had to be recorded in less than 24 hours under the constraints of self-isolation, so we had to work round not being able to have Dan made-up as Strax. Steven suggested using a Sontaran action figure, but Dan didn't have one with him." Luckily, Dan had an alternative.

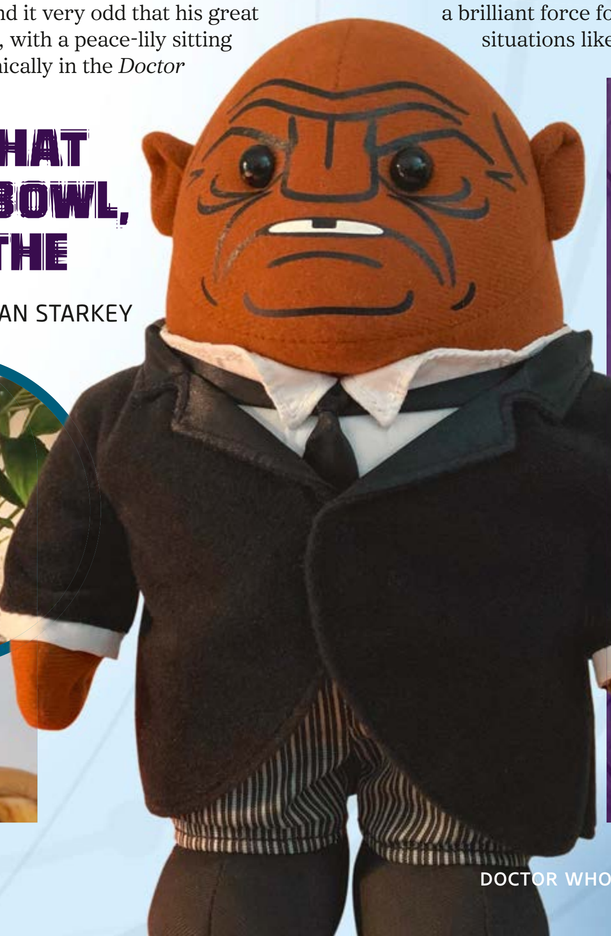
"That Strax plushie is unique," he tells **DWM**. "It's a prototype that BBC Worldwide never greenlit for production. It was kindly sent to me by the lovely Julie Holmes, ex of that parish. I recorded the introduction with Emily as a sounding board for the edits and helped me to source good quality images." Was it odd making new *Doctor Who* in his flat? "My dad found it very odd that his great aunt's punchbowl, with a peace-lily sitting in it, is now canonically in the *Doctor Who* universe!"

Dan also roped in his co-star Neve McIntosh, who recorded a line as Madame Vastra. "That's how so much of this has come about," says Emily. "People wanting to be involved and then them knowing other people from *Doctor Who*." It's ironic in this time of self-isolation that so much depends on how well connected we are.

The watchalong on 21 March was a huge success. Steven Moffat tweeted throughout, Ingrid Oliver appeared on Instagram Live – both of them offering insights into the production – and fans tweeted their reactions to the unfolding story. It's difficult to say how many people took part, not least because the figures would be spread across a variety of different platforms including iPlayer, Netflix, Amazon Prime, or on DVD/Blu-ray. What's undeniable, however, is that the reaction was huge.

The hashtag Emily selected for the Tweetalong, *#SaveTheDay*, was soon trending at number one in the UK and worldwide. "The night of that first Tweetalong, *Doctor Who* was the most talked about thing online!" she says. "When it's used well, social media can be such a brilliant force for good. In situations like this, it's →

"MY DAD FOUND IT ODD THAT HIS GREAT AUNT'S PUNCHBOWL, IS NOW CANONICALLY IN THE *DOCTOR WHO* UNIVERSE!" DAN STARKEY



Above: Doctor Who Magazine's Emily Cook.

Far left: Dan Starkey in *Strax Saves the Day*.

Left inset: Dan's father's great-aunt's punchbowl.

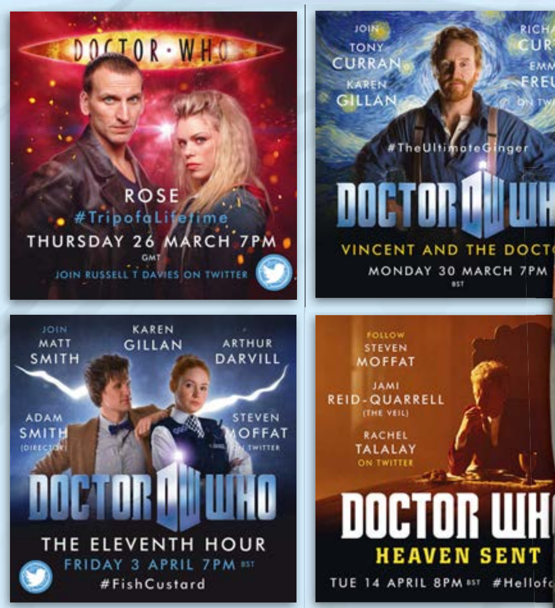
Left: The unique Strax plushie.

CONTACT HAS BEEN MADE

Right: Stuart Crouch's promotional graphics for the *Doctor Who* Lockdown Tweetalongs.

Far right: Never-before-seen images of director Rachel Talalay with Chris Addison (as Seb), and Michelle Gomez as Missy, taken during the recording of *Dark Water/Death in Heaven* in 2014 and shared by Rachel on her Instagram account. Photos © Rachel Talalay.

Below right: Sophie Aldred was interviewed as part of Fantom Events' online *Doctor Who* convention.


DOCTOR · WHO
ROSE
#TripofaLifetime
THURSDAY 26 MARCH 7PM
GMT
JOIN RUSSELL T DAVIES ON TWITTER
JOIN
TONY
CURRAN
KAREN
GILLAN
RICHARD
CURTIS
EMMA
FREUD
ON TWITTER
#TheUltimateGinger
DOCTOR WHO
VINCENT AND THE DOCTO
MONDAY 30 MARCH 7PM
BST
JOIN
MATT
SMITH
KAREN
GILLAN
ARTHUR
DARVILL
ADAM
SMITH
(DIRECTOR)
STEVEN
MOFFAT
ON TWITTER
DOCTOR WHO
THE ELEVENTH HOUR
FRIDAY 3 APRIL 7PM BST
#FishCustard
FOLLOW
STEVEN
MOFFAT
JAMI
REID-QUARRELL
(THE VEIL)
RACHEL
TALALAY
ON TWITTER
DOCTOR WH
HEAVEN SENT
TUE 14 APRIL 8PM BST #Hellofc

→ a lifeline for connecting people. Which is why I put a lot of thought into the hashtags for the Tweetalong, because they drive the conversation. At university, I did my Master's dissertation on the linguistics of hashtags and language on social media, so I feel it's an area of knowledge I'm finally able to put to good use!"

Emily already had plans for a follow-up Tweetalong. "We'd built up momentum and interest, but I wanted to see how successful *#SaveTheDay* was before committing to more. I knew that the 15th anniversary of *Rose* was on 26 March, and that it was ten years since *The Eleventh Hour* on 3 April, and I thought they'd be perfect episodes for a Tweetalong. So I messaged Russell T Davies to see if he'd be up for getting involved..."

Davies was the showrunner who, in 2005, brought *Doctor Who* back to TV. As it turned out, the current showrunner of *Doctor Who*, Chris Chibnall, had also been in touch with Davies, asking him to contribute to the BBC's official *Doctor Who* website. The result was a dovetailing of plans. Russell's prologue to *Rose* was posted on the BBC site on the day of the watchalong, and his newly written sequel was posted on Instagram, with actor Jacob Dudman reading it in a video posted on YouTube under Emily's new '*Doctor Who* Lockdown' account.

"Russell and Steven have been brilliant," says Emily. "Their involvement has helped *Doctor Who* Lockdown get off to the best start ever and grow into something really special. Chris has been sending me wonderful messages of support as well. I'm so grateful to them all."

> **"RUSSELL AND STEVEN HAVE BEEN BRILLIANT. CHRIS HAS BEEN SENDING WONDERFUL MESSAGES OF SUPPORT."**
>
> EMILY COOK

On 25 March, the day before the Tweetalong of *Rose*, the BBC website posted the first of its special lockdown material – a brand-new video of Jodie Whittaker as the Doctor (see page four), and a new short story by Chibnall. More has followed. Others were also getting involved. On 19 March, Rachel Talalay began to share on Instagram never-before-seen photographs from episodes she directed between 2014 and 2017. Big Finish Productions has made a selection of its *Doctor Who* audio plays available for free and shared its efforts to continue making new stories, with actors recording in isolation at home.

On 28 March, Fantom Events organised a free online *Doctor Who* 'convention', with celebrity guests interviewed from home. This was followed by a watchalong of the classic 1968 story *The Enemy of the World*, with commentators including Phillip Morris – who returned this lost story to the BBC in 2013 – and Patrick Troughton's son Michael. The team followed this up with a Cyber-themed 'convention' on 11 April, with a watchalong of 1988's *Silver Nemesis* in the company of Ace actress Sophie Aldred. Fantom has also posted a series of videos at *tinyurl.com/FantomWho*

In addition, *Radio Times* organised a watchalong of episodes from the spin-off series *Torchwood* plus a Q&A with its stars, and there have been watchalongs for the spin-off series *Class*, too. The Stay-at-Home! Literary Festival included an online discussion with four writers of *Doctor Who* books. Quiz of Rassilon organised an online quiz involving 214 contestants that took four hours to play. The release of the comedy podcast *A Wheezing Groaning Sound* was brought forward. Emily co-ordinated a quiz with fans supplying the questions,

#SAVETHEDAY

TIME SPACE VISUALISER

and launched an online choir of fans singing *The Long Song* from the 2013 episode *The Rings of Akhaten*. Neil Corry at the *Doctor Who Figurine Collection* ran a photography competition, with fans taking pictures of 'Wrong Companions with Wrong Doctors with Wrong [TARDIS] Consoles'.

Surely strangest of all, when **DWM**'s Jonathan Morris tweeted analyses of old scripts, this led to Jessica Gregson asking her father, 92-year-old Michael Craig, to record a new reading of a particularly odd line of dialogue he'd had in 1986's *The Trial of a Time Lord*. Just on the day it was posted, that video was viewed more than 8,000 times. You can see it at *tinyurl.com/TonkerTravers*

"There's so much going on!" enthuses Emily. "I try to schedule my Tweetalongs so they don't clash with the brilliant stuff everyone else is doing."

Emily's live-tweet events have also attracted the involvement of some big names. The Tweetalong of *Vincent and the Doctor* (*#TheUltimateGinger*) on 30 March included Twitter commentary from writer Richard Curtis and script editor Emma Freud, as well as stars Karen Gillan, Arthur Darvill, Tony Curran, Bill Nighy and even the Doctor himself, Matt Smith – who then returned to tweet along with Steven Moffat for his debut story *The Eleventh Hour* (*#FishCustard*) on 3 April. For the 11 April watchalong of *The Doctor's Wife* (*#BiggerontheIndside*), writer Neil Gaiman tweeted early versions of scenes and wrote a whole new scene performed by Arthur Darvill in character as Rory. Peter Capaldi sent a message to be shared before the watchalong of *Heaven Sent* (*#HellofaBird*) – held on his birthday, 14 April. David Tennant, Catherine Tate, John Barrowman, Freema Agyeman and Noel Clarke joined in with the epic Tweetalong of *The Stolen Earth* and *Journey's End* (*#SubwaysNetwork*) on 19 April. Russell T Davies wrote a special final instalment for *The Sarah Jane Adventures* to accompany this Tweetalong, which was held on the anniversary of the death of the much-missed Elisabeth Sladen, who played Sarah Jane Smith.

"I pitched the idea to Russell of doing something big and special on 19 April and he couldn't resist!" Emily explains. "We were emailing some ideas back and forth and eventually Russell said he'd write *Farewell, Sarah Jane* – a final goodbye. I cried when I first read the script and I cried even more when I saw the finished piece. Seeing the whole thing come together was quite moving actually. Everyone involved poured their whole heart and soul into this production – Jake [Dudman]'s perfect narration, Sam [Watt]'s brilliant music, Sophie [Cowdrey]'s stunning artwork, and of course all the wonderful actors. They, along with Russell, were such a brilliant group to work with, albeit remotely. I think we've created something really unique and beautiful."

Emily will continue with ever more ambitious plans until the lockdown is over. "This virus, the whole situation, is horrible," she says. "But these Tweetalongs and all this activity – all the amazing things other people are doing as well – are something positive we can all be involved in. It makes me so happy to know how much it's helping people. We're all in this together. We might be locked up at home, but we're still connected." **DWM**

The Tweetalongs aim to raise money for the Film and TV Charity's COVID-19 Emergency Relief Fund, supporting the creative community devastated by the coronavirus pandemic. To donate, visit: *justgiving.com/fundraising/doctorwholockdown*

POEMS AND POTATOES

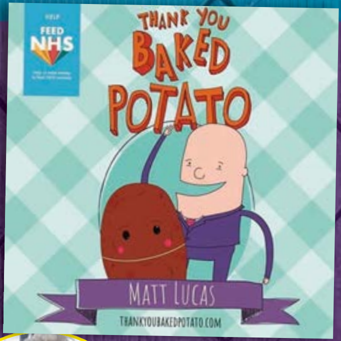
Actors from *Doctor Who* have been involved in other ways during this global crisis.

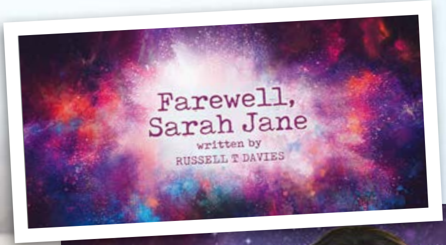
On 24 March, Twelfth Doctor actor Peter Capaldi recorded a video message on behalf of Noah's Ark Children's Hospice, appealing for funds and reminding us how we can help slow the spread of the disease: *tinyurl.com/CapaldiNoah*

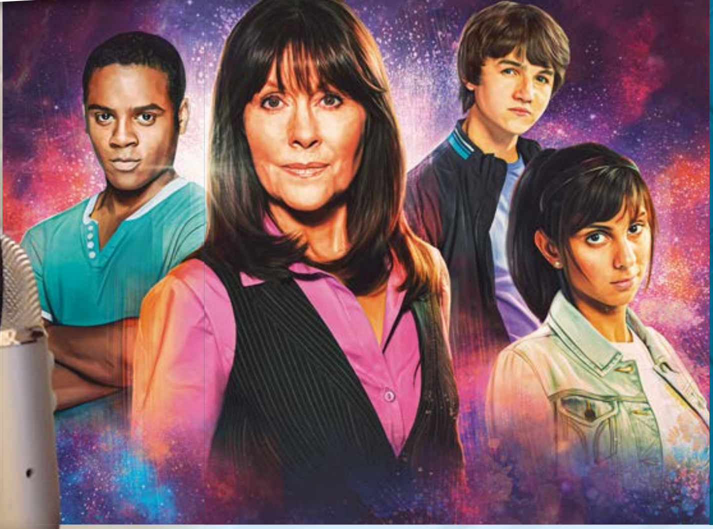
Donate at
noah.do/coronavirus

BBC Radio 5 Live got Ninth Doctor actor Christopher Eccleston to give a typically powerful performance of *NHS Poem* by Matt Kelly, in tribute to the medical staff at the frontline of the crisis: *tinyurl.com/ChrisNHS*

Matt Lucas, who played companion Nardole, raised more than £1 million for the National Health Service with a new song, *Thank You Baked Potato*. Lucas performed duets of the song online with stars including Rick Astley, Brian May from Queen... and former **DWM** editor Tom Spilsbury! *tinyurl.com/SpilsburySpud*





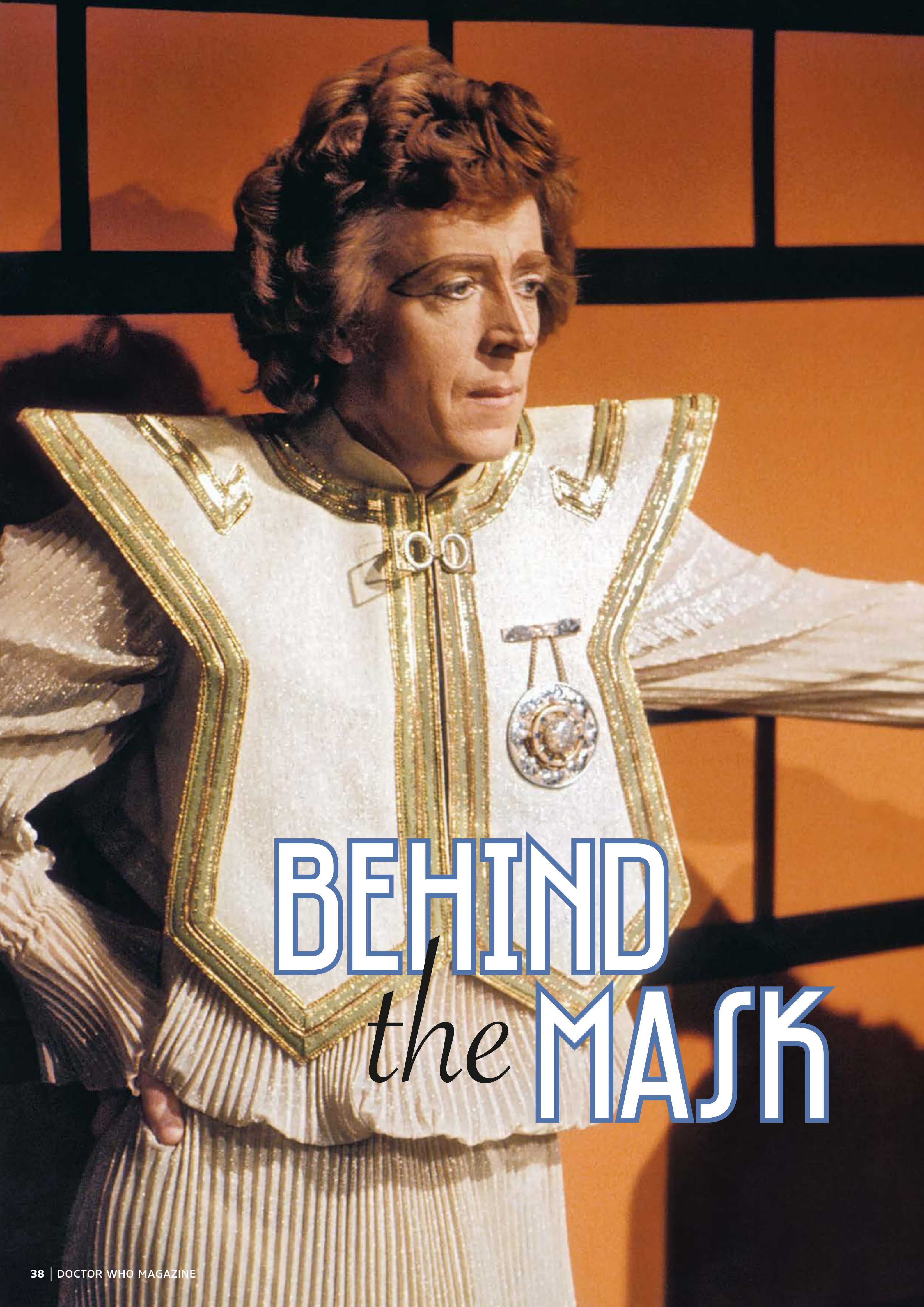


Top: Peter Capaldi recording a video message on behalf of the Noah's Ark Children's Hospice; Christopher Eccleston performing an NHS Poem; and Matt Lucas promoting his new song, *Thank You Baked Potato*.

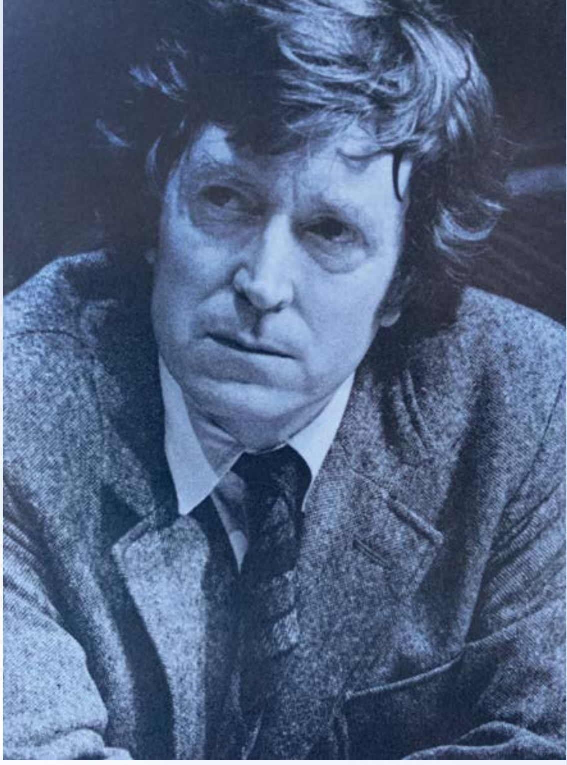
Above inset: Michael Craig revisits *The Trial of a Time Lord* (1986).

Far left: Jacob Dudman in his home studio, recording the narration for *Farewell, Sarah Jane*.

Left: The *Farewell, Sarah Jane* title card, featuring artwork by Sophie Cowdrey.



BEHIND *the* MASK



The actor David Collings passed away on 23 March. During a long and distinguished career he appeared in three memorable *Doctor Who* stories – including the 1977 classic *The Robots of Death*. This tribute includes extracts from a previously unpublished interview and shared memories from some of the people who knew him best.

Feature by **TOBY HADOKE**

David Collings was a fine dramatic actor with a light touch and mercurial air. This made him an asset to the many productions he appeared in, not least his three guest appearances in *Doctor Who*.

Collings first appeared in the programme as the Vogan zealot Vorus in *Revenge of the Cybermen* (1975). With his powerful presence and delivery, he made a strong impression even though his face couldn't be seen. "The mask gives you a certain personality," he remembered. "It does strange things when you've got it on, and the mouth was free so it wasn't that bad."

He was cast as Vorus by director Michael E Briant, who recalls that he "first met David on a classic serial [*Sinister Street*, 1969] when I was the production assistant, and I was impressed with the way he gently guided the relatively inexperienced young lead actor [Brett Usher] when we were on location. A very generous gesture that was typical of him." Michael cast him in many other productions, including his next *Doctor Who* story, because he was "not only an extremely nice, kind, gentle person but also a consummate, versatile, talented actor."

"DAVID WAS AN EXTREMELY NICE, KIND, GENTLE PERSON... A CONSUMMATE, VERSATILE, TALENTED ACTOR." MICHAEL E BRIANT

In that story, *The Robots of Death* (1977), Collings was the shifty undercover detective, Poul. The script called for him to move "like a hunter", although he reflected that this was "difficult when you're clad in chiffon from top to bottom. But you do your best." Self-deprecating jokes notwithstanding, this was a performance full of naturalistic flourishes and caustic asides. These were good examples of what *The Guardian*'s Michael Coveney later described as Collings' ability to invest characters with a "bitter charm and watchful, wary eye."

In *Mawdryn Undead* (1983), Collings brought pathos to the eponymous character, a mutant longing for death. "That took hours in make-up," he recalled. "His brain was spaghetti on the top of his head. I got a lot of jokes in the restaurant at the BBC – 'Brought your lunch along, have you?'" Janet Fielding, who played Tegan in that story, remembers Collings as "a quiet, dignified man – a fine actor with a calm manner."

Collings' character in *Mawdryn Undead* pretended to be the Doctor, but in 2003 he got the chance to be the real thing when Big Finish, as part of the *Unbound* series of audio dramas, chose him as one of their speculative Doctors. "David made a great Doctor and seemed very natural and at ease with the role," says producer John Ainsworth. "He was a very good actor. For the recording, he was wearing a green velvet jacket, which seemed to me very Doctor-ish." →

Opposite page: David Collings as Poul in *The Robots of Death* (1977).

Above: Collings' photo in *Spotlight*, the actors' directory.

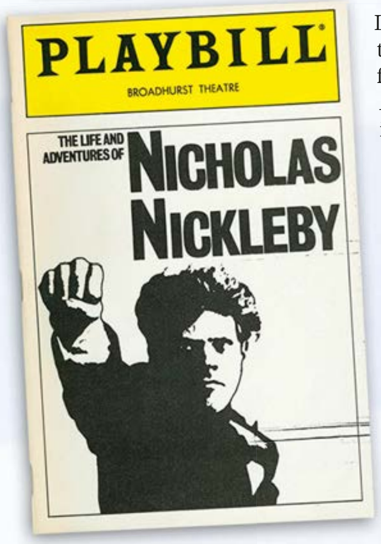
Below left: As Mawdryn in *Mawdryn Undead* (1983).

Below inset: Collings played the Doctor in the audio adventure *Full Fathom Five*, released on CD by Big Finish in 2003.

Below right: As Vorus in *Revenge of the Cybermen* (1975).

DAVID COLLINGS
ED BISHOP
in
UNBOUND
DOCTOR WHO
FULL FATHOM FIVE
by DAVID BISHOP
BIG FINISH

LONDON EDITION
TV TIMES
Nov 14 to Nov 20
Introducing DAVID COLLINGS in
CRIME and PUNISHMENT
Monday, 8 p.m.



David Cressy Collings was born on 4 June 1940, the youngest son of Lillian and George Collings, a greengrocer from Brighton. He started acting as an amateur, joining the Withdean Players and then the Lewes Little Theatre, where he met Deirdre Bromfield, whom he married in 1960. Her child, Juliet, became David's stepdaughter. David and Deirdre had a daughter, Kate, and two other children who, sadly, died – Bethian as an infant and Matthew of cystic fibrosis aged 12.

While a member of the Lewes company, Collings was recommended to director David Scase at Liverpool Repertory Theatre. From there, the actor John Slater suggested Collings for ITV's epic production of *Crime and Punishment* in November 1964 – and so, in his early 20s, Collings was a suddenly a leading television actor. "Fortunately it was well received, otherwise I'd have never worked again," he said, laughing.

The *Daily Mirror* described Collings' interpretation of the impoverished student and would-be murderer Raskolnikov as "a tour-de-force... one of the most brilliantly sustained performances television has offered. He matched the emotion and melodrama of Dostoyevski's pitiful character without over-playing in the slightest degree."

Subsequently, Ken Russell cast him as the composer Percy Grainger in *Song of Summer* (1968). According to the actor Laurence Inman, those who knew Grainger "always said that David Collings got to the very truth and life of him." He also played Bob Cratchit in the musical film *Scrooge* (1970), honed his genre credentials with a chilling turn in *UFO* (*The Psychobombs*, 1970), and played Babington opposite Glenda Jackson's *Elizabeth R* (1971). In 1975 he played John Ruskin in *The Love School* and William Wilberforce in *The Fight Against Slavery*, after which he was Blind Pew in *Treasure Island* (1977), a terrorist bomber in *The Professionals* (1978) and Deva in the final episode of *Blake's 7* (1981). He lent comic vocal braggadocio to the boorish central character in the witty UK dub of the Japanese series *Monkey* (1978-80) and was then cast as the enigmatic Silver in *Sapphire and Steel* (1981-82). Though feeling that the scripts "were completely incomprehensible", he very much enjoyed working with Joanna Lumley and would have been a regular had the series continued.

Collings also had impressive classical credentials, including his penetrating Cassius in the BBC Shakespeare version of *Julius Caesar* (1979). Three years earlier, his Mercutio in *Romeo and Juliet*, at the St George's Theatre in Tufnell Park, was admired by the young Kenneth Branagh, who has since called it a "thrilling and brilliant" performance.

David and Deirdre having divorced, he married fellow actor Karen Archer in 1983; their twins, Samuel and Eliza, arrived the following year. In 1985-86 the whole family went on the road when husband and wife were cast in the RSC's epic production of *Nicholas Nickleby*, which toured from Stratford to Broadway. His performance as Newman Noggs, Karen says, was among his best: "There's a scene where he's come into his fortune thanks to [Nickleby] and he says, 'Look at me, Nick, look at me.' David would spin around showing his frock coat and he'd be in tears. The young actors would be in the wings, also in tears, saying, 'We stand here to watch this every night.' As an actor he was hugely, hugely in touch with his emotions in a way that as a human being he found it difficult to be. There was this great well of feeling there that came out as an actor."

Back with the RSC, he enjoyed an impressive run from 1996 to 2001, when his roles included Pandulph in *King John*. Playing the title role was Guy Henry, who recalls that "He was the most wonderful person to rehearse with; directors and actors loved working with him. He was a genuinely shy, modest man but he was also quite naughty and had firm principles and morals." For Guy, David's acting was "fantastic – everything was beautifully placed with him. He was sort of subtly flamboyant; everything was finely detailed yet quite eccentric. Within what seemed like quite a neat package there was a range. And of course his own sense of humour was always bubbling *very* near the surface." In *Volpone*, Collings played Sir Politic Would-Be: "An almost impossible part," says Guy, "but he managed to make it charming and funny – very twinkly and stylish."

> "HE WAS SORT OF SUBTLY FLAMBOYANT; EVERYTHING WAS FINELY DETAILED YET QUITE ECCENTRIC." GUY HENRY

Top: As Raskolnikov in ITV's 1964 production of *Crime and Punishment*.

Above: Collings played Newman Noggs in the RSC's 1985-86 production of *Nicholas Nickleby*.

Right: In his dressing room at Manchester's Royal Exchange Theatre in 2015.

Photo © Toby Hadoke.

LAUGHING WITH LEELA

Louise Jameson first met David during the recording of *The Robots of Death* in 1976. It was the beginning of a lifelong friendship. "I don't think I've ever laughed so much in a rehearsal room with anyone," she says. "There was a particular scene where he was being a terrified wimp hiding under a desk, and we didn't get through it properly until studio day – and only then by the skin of our teeth.

"We bonded over owning dogs. He had two beautiful sleek animals. Fast-forward to the mid-80s and, instead of having two dogs on a leash, he's pushing a double buggy, as am I. He has twins and I have a four-year-old and a two-year-old, who is the same age as his twins. Fast-forward again to the mid-90s and my husband and I are visiting him and Karen in Louth, where they live in a beautiful town house. All firm friends by now, and the kids too have bonded.

"He wasn't very good at being out of work. He identified so vehemently with vocation. And what a brilliant actor he was. For over 40 years he was in and out of my life. But always there, always at the end of the phone. He had this odd habit of laughing, even when he was telling you the most awful things.

"I'm very sad."

Collings' work at the National Theatre included stints in *The Mandate* and *The False Servant* in 2004. "He was brilliant in both," recalls co-star Adrian Scarborough. "He had great imagination as a performer, never afraid of going down a difficult road. He could switch from funny to dark in an instant, and could really surprise an audience with seismic shifts of character. He was a great light comedian, and I mean that as a compliment. He could take a hefty bit of text, make it dance in his mouth, and make you hear it without clobbering you with it."

Collings was gifted with a fine, dusky voice. His precise modulation of that voice – floating with whimsicality or hoarse with gravitas – was no accident. "I work at it," he said. "I'm not a despiser of technique. I had a terrible weak 'r' before I became an actor and I got rid of that myself. I had a slight stammer, too, and got rid of that."

This vocal strength made him an ideal radio actor, as Adrian Scarborough confirms: "He was truly a master of the art. Dextrous and quick-witted, character voices just sprang out of him." He was in hundreds of audio productions, notably reading the short stories of MR James, playing Legolas in the BBC's epic *Lord of the Rings* (1981), and returning to the *Doctor Who* universe in *Jago & Litefoot* (2011) for Big Finish, who will also be posthumously releasing three box sets featuring David as Poul in *The Robots* (2020-21).

Collings spoke with great pride of both Samuel and Eliza, who have followed their parents onto the stage. "They're both very talented," he said, adding an inevitably self-critical "probably much more talented than I am." Father and son worked together at the Manchester Royal Exchange in *Edward II* (2011), sharing the stage in the famous murder scene. "Dad was the one who came on to pass me the fancy poker," says Sam. "I was pleased that we had that moment."

During early rehearsals, Sam found he had to position himself next to his father. "He always had very insightful, intelligent things to say, but in his later years he wasn't so keen on waiting for other people to finish speaking if a thought came to him. I had to whisper to him or squeeze his knee as a signal to hold on a second," he recalls, laughing. "He was so convivial. He was the first in the bar before the rest of us were out of costume. Large vodka tonic with a single ice cube and a twist of lemon. He would never, ever let anyone buy him a drink. He was always very generous with younger company members too, giving his time and money." Conversely, adds Sam: "He could be private and quiet. A hard nut to crack."

Karen observes, "He was very intelligent and articulate and could be extremely funny and very dry. On the surface, David was massively full of bonhomie. He was always very popular in companies. People loved him because he was happy working, so people always got the best David. But he was a very private personality. Very enigmatic."

David Collings died of natural causes on 23 March, aged 79. Leading the tributes was Mark Gatiss, who described him on Twitter as the "best Doctor Who we never had". Karen Archer concurs: "He would have been absolutely superb – just look at him. He would have been wonderful." And not just because he was a superb actor, but perhaps because there was something of the Doctor in David himself.

"He was a funny old thing," says Karen. "He always covered everything with flip, self-deprecating humour. He was very inventive and clever and imaginative but… there was always an otherworldliness to him. An innocence." **DWM**

NICOLA WALKER • CLAIRE RUSHBROOK
DAVID COLLINGS • PAMELA SALEM
BBC DOCTOR WHO
THE ROBOTS
VOLUME TWO

Top left: Collings became friends with actress Louise Jameson during production of *The Robots of Death* in 1976.

Top centre: Louise Jameson as Leela in *The Robots of Death*.

Top right: Poul cowers under a desk in *The Robots of Death*.

Above: Volume Two of *The Robots*, David's last Big Finish production.

Left: Face to face with an old adversary during the promotion for *The Robots*.

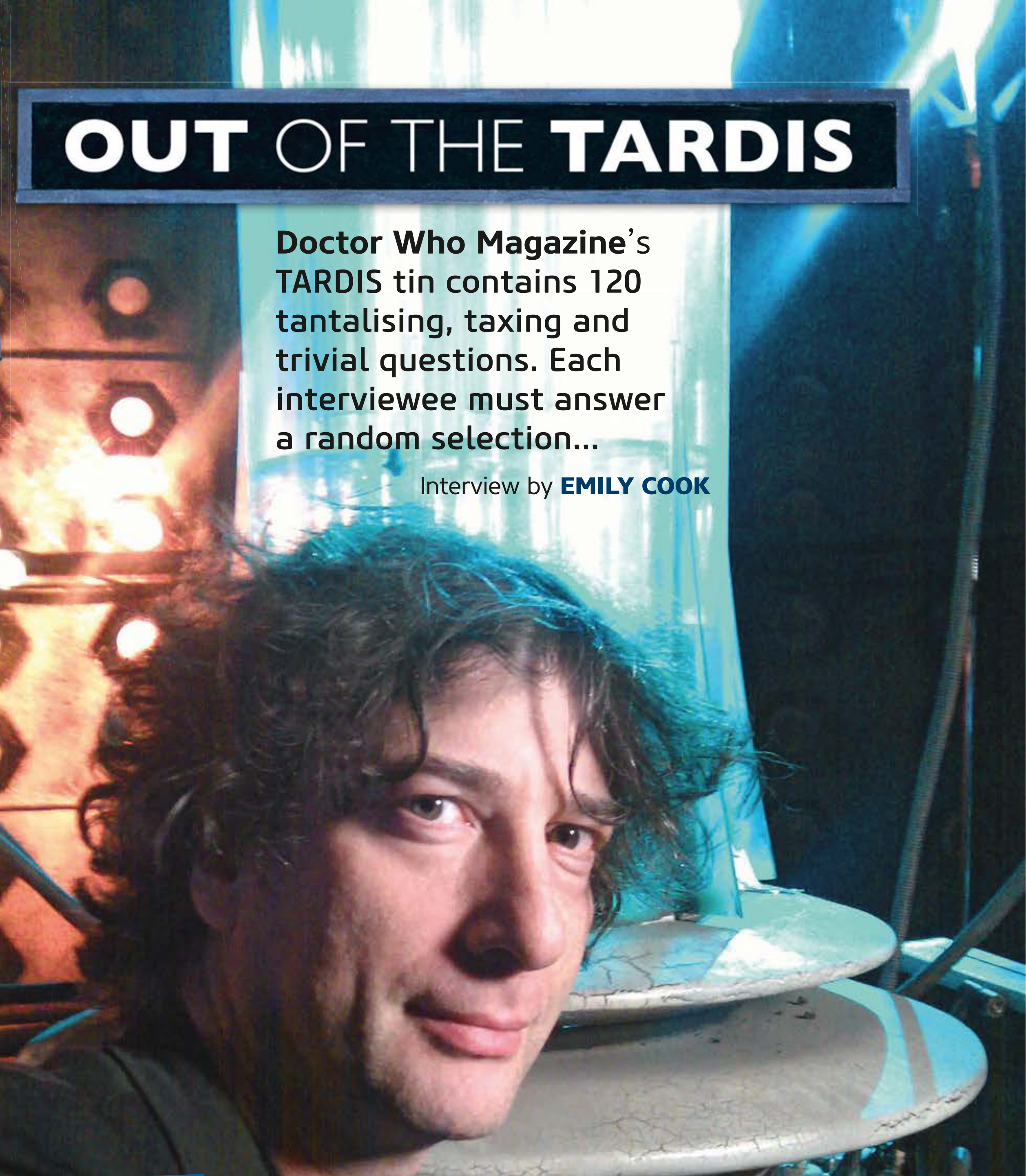
POLICE PUBLIC CALL BOX

OUT OF THE TARDIS

Neil Gaiman

Doctor Who Magazine's TARDIS tin contains 120 tantalising, taxing and trivial questions. Each interviewee must answer a random selection...

Interview by **EMILY COOK**



Left: Neil Gaiman in the TARDIS control room.

Far left: Neil and his son Ash are in lockdown with their chickens.

“By a strange set of circumstances,” Neil Gaiman has found himself in lockdown a long way from home.

“My wife Amanda [Palmer] was finishing a 14-month tour making rock music for people and the last gigs were in New Zealand,” he explains in a voice message. “I was waiting for her to come back to Melbourne when I got a call from her saying that compulsory quarantine was about to become a thing and if our son was going to see his mum in the next few weeks, I should probably get over there. So I packed up our house in Melbourne, got the first plane out the next morning and I’ve been here in New Zealand now for almost a month. It’s very beautiful and fairly peaceful.”

Neil adds that it’s also rather busy. “We’re here with a small, very active four-year-old boy who doesn’t come with an on-and-off switch – and doesn’t understand why he can’t go to playgrounds, why he can’t hit up museums and why he can’t see other kids. It’s hard.

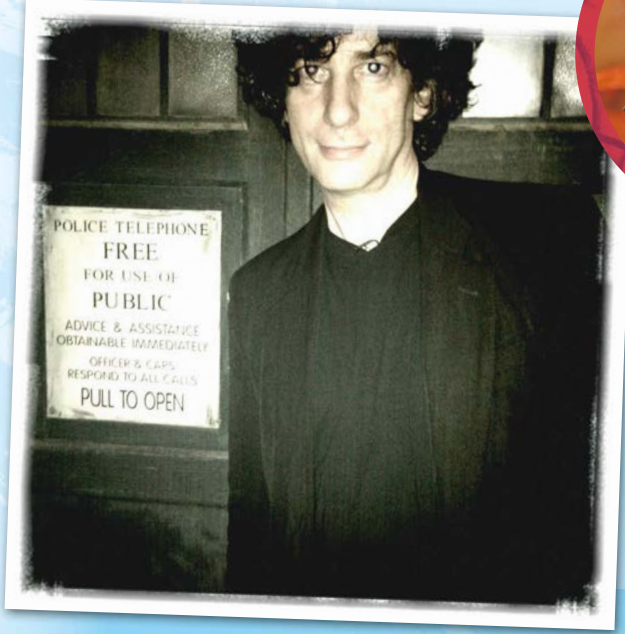
> **“I love the fact that there’s this little piece of Amy and Rory that didn’t exist before that exists now.”**

“In order to give the day a certain amount of shape,” Neil continues, “one thing we did the day before the country went into lockdown was we went out and bought six chickens from a poultry farm. (The place we’re staying had an empty chicken coop.) This way Ash and I get up every morning and we go out and we feed the chickens, we collect eggs, and during the day there are always chicken adventures. There is one particularly adventurous chicken who has figured how to get out and none of us can work out how she does it. Every now and then you’ll be sitting in the kitchen, you’ll look up and a chicken will sort of stride blithely in, looking for scraps on the floor. So the chickens are fabulous entertainment.”

As is *Doctor Who.* On Saturday 11 April (the morning of Sunday the 12th in New Zealand), Neil participated in a live Tweetalong for his 2011 episode *The Doctor’s Wife.* “It was *wonderful* – worth getting up ridiculously early for! I had to set my alarm for 6.00am so that I was functioning by 7.00am. But I loved it. I loved the weird adrenaline of the episode going on in the background. Steven Moffat had warned me that it was going to go very quickly, so the night before I’d gone and found some bits of script and screenshotted them and put them up, so that people would have fun things for later. It was nice getting to revisit things I’d completely forgotten.”

Neil’s Tweetalong also revisited Eleventh Doctor companion Rory Williams with *Rory’s Story* – a short exclusive scene he penned as an introduction to the episode. “I’d loved Dan Starkey’s animated potato that Steven had written [the intro for *The Day of the Doctor* Tweetalong, *Strax Saves the Day*], and I thought, ‘Who could I pick? How could I do something?’ Getting Arthur [Darvill] to do something seemed like the perfect thing. Rory seemed right and it all sort of fell into place. I just wrote the script and sent it off. It was Arthur who really did the heavy lifting.

“And Karen [Gillan], bless her heart, was wonderful. I sent her a message on WhatsApp and asked her if she could record that last line and she sent back 12 different reads and variants and they were all great. But the one that we used at the end was absolutely perfect. It was an absolute delight. I love the fact that there’s this little piece of Amy and Rory that didn’t exist before that exists now.”→



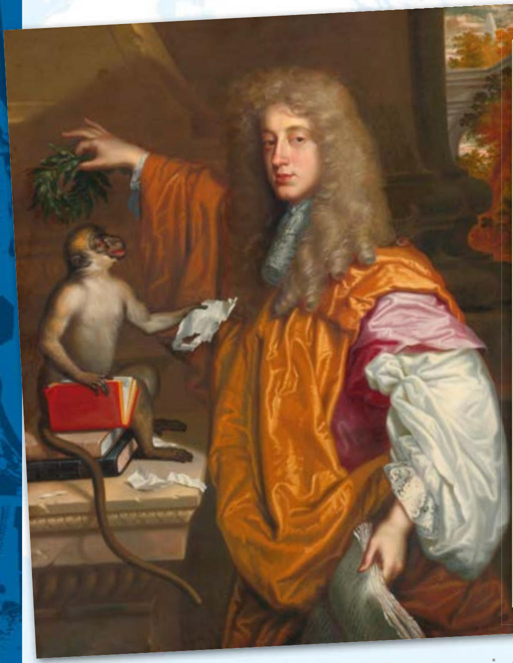
Top left: Neil, Suranne Jones (as Idris) and Matt Smith (the Doctor) pictured during recording of *The Doctor’s Wife* (2011).

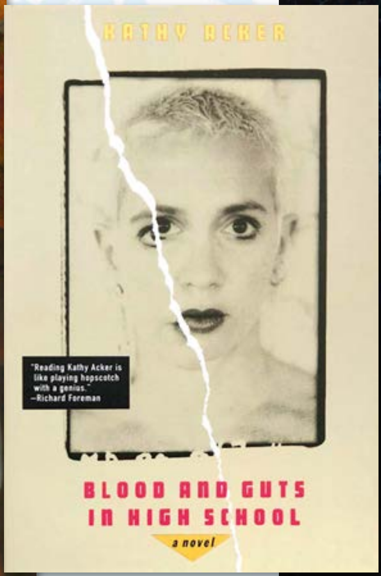
Top right: Suranne Jones as the enigmatic Idris.

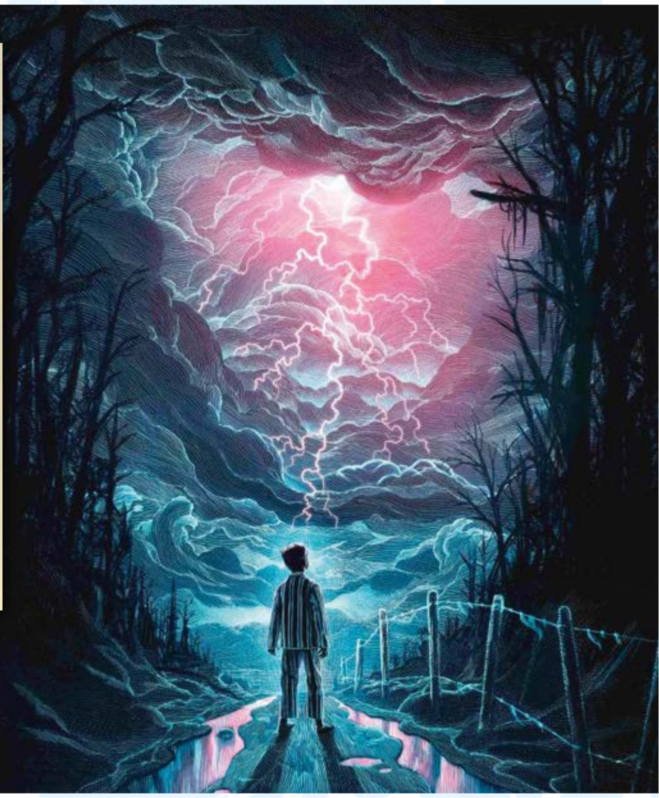
Above left inset: Arthur Darvill reprises his role as Rory Williams in *Rory’s Story*, a new scene written by Neil for *The Doctor’s Wife* Tweetalong.

Above right: Amy Pond (Karen Gillan) reads a Melody Malone novel in *The Angels Take Manhattan* (2012).

OUT OF THE TARDIS Neil Gaiman




KATHY ACKER
"Reading Kathy Acker is like playing hopscotch with a genius."
–Richard Foreman
BLOOD AND GUTS
IN HIGH SCHOOL
a novel



→ This issue, Neil is taking part in the first-ever virtual edition of *Out of the TARDIS*. **Doctor Who Magazine** has selected random questions from the tin, which Neil will answer online…

What's the first thing you do after you've woken up in the morning?

At this point in time, it's checking my phone. That's mostly because I'm in New Zealand, which means that the rest of the world has had the time when I was fast asleep to be awake and alive and have its news cycle and for people to text me with emergency things and for things to have happened that I have not yet responded to. So I wish it wasn't, but it very much is checking the phone for emergencies and dealing with them if I have to.

What three people, alive or dead, would be your ideal dinner party guests?

I would love to invite John Wilmot, Earl of Rochester, back from the dead. He'd probably get drunk and be appalling but I still would love to see what he has to say and to have him at dinner and to see what he does. I'd love to bring my friend Kathy Acker back from the dead too, because I miss Kathy and I'd love to see how she'd react to the world that we're in now. And somebody alive. Who would be fun? Nick Offerman! And if I'm allowed two – because they do come as a pair – Nick Offerman and Megan Mullally. Nick is just a good person. He's completely solid. He once taught me how to make a three-legged stool and despite being the kind of person who has absolutely no aptitude for woodwork or crafts, and being the kind of person who would probably lose a finger, I promised myself that one day in the not too distant future, I'd love to go and just hang around in his wood shop for a week and learn how to do things with wood.

What was the last book you read?

I'm on a giant reread right now of George RR Martin's *A Song of Ice and Fire* sequence, which has been a lovely thing to do in lockdown. I'm writing an introduction to one of the books and the one I'm doing the introduction to was the last one that I reread. But because it hasn't yet been announced, I don't think I can tell you which one it was.

Twitter, Facebook or Instagram?

If you told me I could only have one of them it would be Twitter, because Twitter as a force for good is just so amazing. When it does good things, when something good catches fire, it is fabulous. Twitter may also be the worst thing in the world. And if somebody asked me what one thing I'd lose to make the world a better place, that might well be Twitter too.

What makes you cross?

People who prefer comforting lies to hard truths, and conversations with people who believe strange things that make the world worse. Right now in this world there are people who one winds up not even bothering to have arguments with, because there's nothing really to argue.

What ambitions have you yet to fulfil?

I want to write a musical. I'd like to do an original stage play. I was so thrilled and amazed by the National Theatre's production of *The Ocean at the End of the Lane* last year. I very much hope that the theatres in the UK will get to reopen

GEORGE R.R. MARTIN
A SONG OF ICE AND FIRE
A GAME OF THRONES
A CLASH OF KINGS
A STORM OF SWORDS 1: STEEL AND SNOW
A STORM OF SWORDS 2: BLOOD AND GOLD
A FEAST FOR CROWS
A DANCE WITH DRAGONS 1: DREAMS AND DUST
A DANCE WITH DRAGONS 2: AFTER THE FEAST

Above left: A portrait of John Wilmot, Earl of Rochester, by Jacob Huysmans.

Above centre: The late Kathy Acker on the cover of her 1984 novel *Blood and Guts in High School*.

Above right: Artwork for the National Theatre's production of Neil's book *The Ocean at the End of the Lane*.

Right: George RR Martin's *A Song of Ice and Fire* novels.

because *The Ocean at the End of the Lane* was meant to be opening at the end of October in London and it was so good and so powerful and so moving and it just made me go, "Why aren't I doing original theatre work?" I really should.

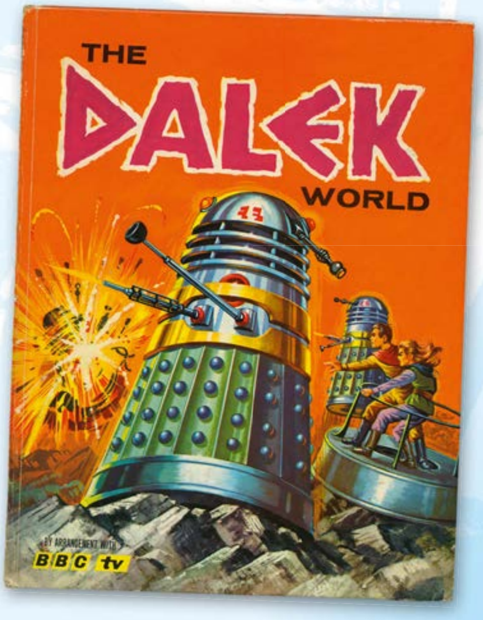
What's your earliest memory of *Doctor Who*?

My earliest memory of *Doctor Who* pre-dates seeing any *Doctor Who* on TV. I would have been three years old at Mrs Pepper's school at Pembroke in Hampshire. We had the school milk that came in those tiny little milk bottles that we would drink with a straw and I remember watching the other kids bending their straws over after they'd drunk their milk and moving them round a table going "EXTERMINATE! EXTERMINATE!" And I remember thinking, "I don't know what this thing is that they're doing, or why they're doing it, but I have to find out."

The first episode of *Doctor Who* that really got to me and sent me behind the sofa in terror was *The Web Planet* [1965]. It's the only one that I've never gone back to rewatch from that period, because I cannot ever replace the childhood memories of terror in my grandmother's sitting room with the undoubted reality of people in clumsy giant ant suits and stuff bumping into cameras – and I know that would be waiting for me if I did. So it remains.

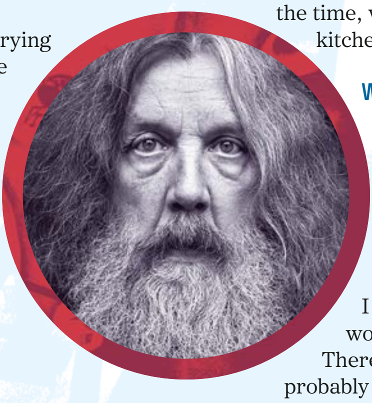
> **"The first episode of *Doctor Who* that really got to me and sent me behind the sofa in terror was *The Web Planet*."**

The other memories of *Doctor Who* that I have – because it was the only way to revisit *Doctor Who* – were the *Dr Who Annuals*. My parents would get them for me as my Christmas present. I remember also seeing *The Dalek World* annual at Victoria Station and talking my father into buying me a copy in what I think would have been 1965. I read the cover off that thing. It was glorious!



How clean are your hands?

Very clean right now. I'm trying to do the 'wash them all the time' thing, even though I'm not actually going out and interacting with other human beings or other places. But I am at least going out and feeding the chickens.



If you could travel back in time and offer your younger self some advice, what would it be?

I'd probably just give him the same advice that Stephen King gave me in 1992 when I first met him. I didn't take this advice from Stephen King and probably wouldn't take it from me either. It was just being told, "It's all going to be fine. This is so great, it's so special. You should enjoy this." I'm terrible at enjoying things. Mostly I worry about them. But I suspect now that the worry is actually part of the mechanism that makes it all work and the worrying is also part of the thing that allows me to do what I do.

Do you have any pets?

Those six chickens. Five of them don't have names yet. But the sixth has a little red ribbon tied around her right foot and we call her Debs. And we tie the ribbon just to make sure she really was the one who escaped all the time, who would turn up in the kitchen. And she is. It's her.

Who or what has been your greatest inspiration?

Of people out there, Alan Moore was an enormous inspiration to me. Meeting him as a young writer – I was I think about 23 when I first encountered Alan's work – blew me away.

There are other people I could probably point to as well: Harlan Ellison, Ursula Le Guin, Samuel R Delany, Roger Zelazny, Gene Wolfe, Diana Wynne Jones... all of them brilliant writers, who seemed to be enjoying themselves.

Do you have any phobias?

I'm not great at heights. When I get high enough I start worrying, looking down. There's sort of a deep terror that maybe my feet would decide to take a step forward and fling me into the unknown. Too many dreams in which I fell and was on my way to an awful death when I was five, six, seven years old.

Is there life after death?

I don't know. The Barry line from *Peter Pan* – "Death must be an awfully big adventure" – is one that →

Top left: Neil on the set of his episode *The Doctor's Wife*.

Top right: A Zarbi in *The Web Planet* (1965), the story that sent a young Neil behind the sofa.

Above inset: Neil cites the writer Alan Moore as one of his greatest inspirations.

Left: *The Dalek World* annual from 1965.

Top: Michael Sheen and David Tennant in *Good Omens* (2019). Photo © Amazon Studios.

Above: "I would love to believe in angels," says Neil.

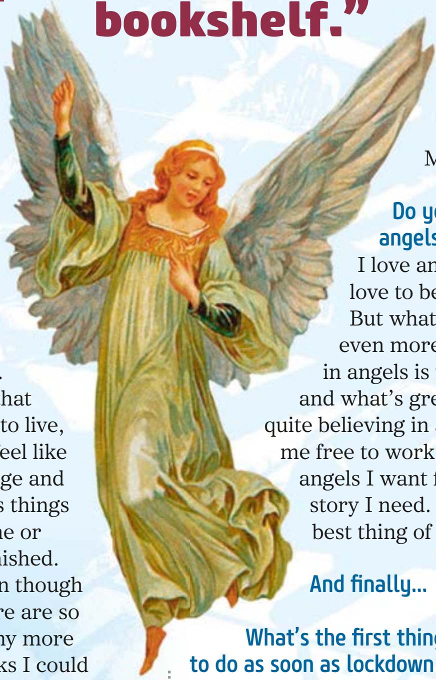
→ I still love and I hold onto it. I think, "Oh, that would be an awfully big adventure." But if it turns out not to be an adventure, if it turns out to be a sleep or a nothingness, then I figure that I was very happy before I turned up in the world and I'd probably be fine with not being around. But I also suspect that a lot of my chirpiness around the idea of death is around the idea that I've made enough things that I'm happy with and I feel like I did whatever it was I was meant to be doing here. If you told me that I had a week to live, I wouldn't feel like I'd left huge and glorious things undone or unfinished. Even though there are so many more books I could write and so many more stories I could tell – and I want to tell them all. But I'm good with the ones I've done.

> "I assumed when I was seven that it was normal to alphabetise my bookshelf."

When are you happiest?
I'm happiest reading somewhere quiet and I'm even happier than that when I'm writing something and all of a sudden it comes to life and I'm enjoying myself and I feel like the first audience, the first reader for the thing that I'm writing. That's always magic.

What hobbies did you have as a child?
Reading really was my hobby as a child. I assumed when I was seven that it was very normal to alphabetise my bookshelf. It wasn't until I had three kids who'd gone through childhood and grown up and I look back and none of them had any interest in alphabetising their bookshelves. Maybe it was just me.

Who's the nicest person you've ever worked with?
David Tennant, I think. In a lot of ways on *Good Omens*. There's something about David just getting in there and being cheerful and being awesome and being in line for lunch between a carpenter and an assistant make-up lady with his plate when he could be back in a fancy Winnebago with somebody bringing it to him. He's just there and very accessible and wants to do a great job and is a joy. I would write for him forever. And Michael Sheen when he's not on set is also the nicest person in the world. But when he's on set he takes the weight of the world and the weight of the production on his shoulders. But when that's over he goes back to being the nicest man in the world. So the two of them: it's a Michael-David off.



Do you believe in angels?
I love angels and I would love to believe in angels. But what I love doing even more than believing in angels is writing angels, and what's great about not quite believing in angels is it leaves me free to work in any kind of angels I want for whatever story I need. And that's the best thing of all!

And finally...

What's the first thing you're going to do as soon as lockdown is over?
Take my son Ash to some kind of play school so he can interact with other kids of his own age. I think that's the thing I'm looking forward to most of all. I'm also very much looking forward to once again eating food that we have not cooked. We actually turn out to be fairly good cooks. Last night I made, I'd like to say, a rather fantastic leek and potato soup. But I'm looking forward to somebody else doing some cooking. **DWM**

BBC

DOCTOR WHO

BRAND NEW FOR YOU – EXCLUSIVELY FROM eaglemoss HERO COLLECTOR

The Creator, **Davros**, joins **Hero Collector's** range of **Doctor Who Mega-Figurines**

USE PROMO CODE **DWMAG12** TO GET **12% OFF YOUR ORDER**

ONLY AVAILABLE FROM eaglemoss HERO COLLECTOR bit.ly/DWDavrosMega

BBC, DOCTOR WHO, TARDIS and DALEKS (word marks and logos) are trade marks of the British Broadcasting Corporation and are used under licence. BBC logo © BBC 1996. Doctor Who logo and WHO insignia © BBC 2018. Dalek image © BBC/Terry Nation 1963. Licensed by BBC Studios.

Doctor Feelgood

Tired of the lockdown? Want to watch something fun? Here are some uplifting *Doctor Who* stories that are available on DVD and streaming services...

Feature by **JACQUELINE RAYNER**

Tom Baker tells a beautiful story about a man stopping him on Oxford Street: "He said, 'Tom Baker?' I said, 'Yes.' And he looked at me and in his brain he catapulted back in time, and he said, 'When I was a boy, I was in a home for children; nobody wanted us, you know? It was terrible. And you made Saturday night good.'"

What can a television show do when the world's in crisis? Nothing, some people might say. But there's something special about the programme we love. It can unite us. It can take us away, let us escape for an hour or two to a place where problems can be solved, where the good guys always win. Where, above all, there is hope.

If you need to put your troubles aside for a little bit, let the Doctor bring you comfort. Here are 15 stories that will put a smile on your face. They're all available on DVD, and the first ten can be streamed on BritBox. The last five are on the BBC iPlayer. Let's set the TARDIS co-ordinates for some guaranteed happy endings...

Right: Romana (Lalla Ward) and the Doctor (Tom Baker) visit Paris in the 1979 classic *City of Death*.

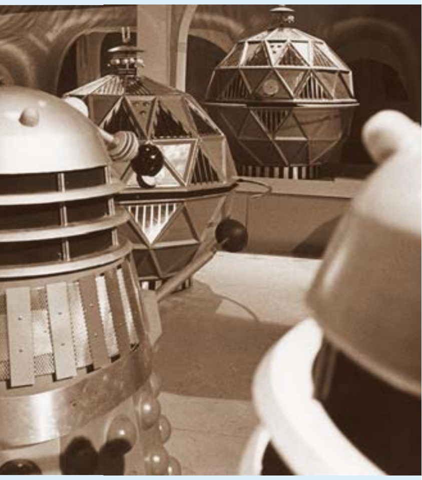
Far right: Invading Daleks challenge Mechonoids in the fiery conclusion to *The Chase* (1965).

britbox
CREATED BY BBC & itv

BBC iPlayer

THE CHASE

Ian dances to the "classical music" of The Beatles and the First Doctor makes an awful noise. There's a coughing Dalek and a robot double of the Doctor (although that one's not meant to be funny). A lot of great lines from Terry Nation show how he made his name as a comedy writer. For a Dalek story, the body count is very low – even "hot diggety" Morton Dill survives! Ian and Barbara finally make it home and (spoilers!) Steven not only escapes but rescues his toy panda too.



THE KROTONS

The archetypal science-fiction tale – a planet with two suns! Evil aliens! A terrifying secret for the Second Doctor to uncover! Sliding space doors! Very short PVC costumes! It's not the most original story, but that doesn't stop it being a lot of fun. Zoe uses her brain, Jamie uses his brawn and the Doctor uses the worst smell in the world to overthrow the nefarious regime. The Gonds gain freedom from their oppressors and a new, better future.

THE DÆMONS

The Third Doctor's UNIT 'family' is at its most united as everyone works to foil the Master's latest evil plan. The Great Wizard Quiquaequod teams up with a white witch to make magic and the Brigadier has an iconic moment when he orders five rounds rapid at the chap with wings. In one of *Doctor Who*'s most uplifting endings, Jo Grant shows how the power of love can save the day as the villagers dance and the birds start to sing again.

CARNIVAL OF MONSTERS

Writer Robert Holmes demonstrates his power to amuse, simply to amuse, by creating such colourful characters as the entertainers Vorg and Shirna. It's a topping day as the Third Doctor chats with chickens just in case they're the most intelligent life form, and meets someone who looks very much like future companion Harry Sullivan. Viewers who find the Drashigs scary just need to remember that their name is an anagram of 'dishrags'. A satisfying ending sees the villain hoist by his own petard.

THE ANDROIDS OF TARA

Doctor Who does Ruritanian romance! The quest for the Key to Time lands the Fourth Doctor in the middle of a swashbuckling adventure where the villain is charming, the wine is potent, and the robot doubles are much more accurate than in *The Chase*. David Fisher's script sings and the locations are beautiful. Count Grendel lives to fight another day and the journey ends in lovers meeting. (Contains one of the best hats ever seen on screen and at least four Mary Tamms.)

CITY OF DEATH

A showcase of comedy talent, with the wittiest dialogue in *Doctor Who* from Douglas Adams and a lesson in art appreciation from guest star John Cleese. Watch the Fourth Doctor run hand in hand with Romana through the streets of Paris – it's just perfect. Duggan the detective is one of the best companions-that-never-were. The effects are gorgeous, and it's the second story on this list to give a starring role to chickens. This is definitely not a fake.

THE FIVE DOCTORS

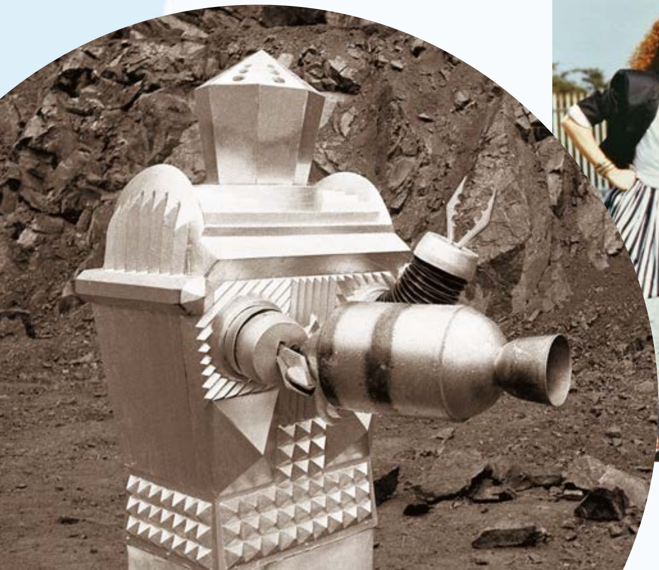
The first five Doctors. Favourite companions. Old monsters and villains. This feature-length special has *everything.* It's chock-full of joyous moments, from the First Doctor being reunited with his granddaughter and the Third Doctor finally meeting the Cybermen, to Sarah Jane Smith falling down a very slight incline and the Castellan really *not* wanting to face the Mind Probe. It ends with a perfect final line, showing that we can look back to the past but must go onwards to the future. Utterly glorious.

THE MARK OF THE RANI

What would be the most apposite epithet for this Sixth Doctor story? Arch? Bombastic? Ingenious? It's a rollicking historical adventure to introduce *Doctor Who*'s most glamorous enemy, and as if that's not enough it also features George Stephenson, the Master and a Tyrannosaurus Rex. And yes, "The tree won't hurt you!" might seem a ridiculous line, but it encapsulates the brilliance of *Doctor Who* – what other show would even dare to contemplate the heroine being saved by a rubber tree?

DELTA AND THE BANNERMEN

Happy days are here again for the Seventh Doctor. What could be jollier than rocking around the clock at a 1950s holiday camp? How about rocking around the clock at a 1950s holiday camp with added Ken Dodd! There's another wonderful almost-companion in Ray and, with true *Doctor Who* ingenuity, an entire alien race is saved from extinction with a mixture of honey, a motorbike and rock 'n' roll. In Wales. →



Top left: Dancing around the Devil's End maypole in *The Dæmons* (1971).

Top centre: Romana (Mary Tamm) is swept up by Count Grendel (Peter Jeffrey) in *The Androids of Tara* (1978).

Top right: Richard Hurndall, Peter Davison, Jon Pertwee and Patrick Troughton as four of *The Five Doctors* (1983).

Above left: Drashigs – "great favourites with the children", according to Vorg in *Carnival of Monsters* (1973).

Above right: Renegade Time Lords the Master (Anthony Ainley) and the Rani (Kate O'Mara) join forces in *The Mark of the Rani* (1985).

Far left: A sinister alien patrols the planet of the Gonds in *The Krotons* (1968-69).

Left: Bonnie Langford (as Mel), Sylvester McCoy (the Doctor), Ken Dodd (the Tollmaster) and Don Henderson (Gavrok) on location for *Delta and the Bannermen* (1987).

Doctor Feelgood

Right: Paul McGann as the Doctor and Daphne Ashbrook as Grace Holloway in the *Doctor Who* TV movie (1996).

Right inset: The Doctor (Matt Smith) shares a house with Craig Owens (James Corden) in *The Lodger* (2010).

Far right: The Abzorbaloff (Peter Kay) pursues Elton Pope (Marc Warren) in *Love & Monsters* (2006).

Below: Clara (Jenna Coleman) receives an archery lesson from Robin Hood (Tom Riley) in *Robot of Sherwood* (2014).

Bottom left: Margaret (Annette Badland) reveals her true colours to Rose (Billie Piper) in *Boom Town* (2005).

Bottom right: The Doctor (Jodie Whittaker) phones a friend in *Spyfall* (2020).

HUMAN
GALLIFR
DECEMBER 30
24

DOCTOR WHO: THE MOVIE

Grace Holloway dreamed that she could hold back death. It's why she became a doctor. This is a story about overcoming death – the Seventh Doctor regenerates into the Eighth, the Master steals another life, Grace and Chang Lee are brought back from the dead. But it's not just about fantasy. Grace is no longer scared of death, but she's not scared of living her life, either; a life that's just as valuable as the Doctor's. A new millennium, a new beginning. (And don't forget: a kiss!)

BOOM TOWN

Off we go, into time – and space! Well, Cardiff, anyway. Russell T Davies' characters live and breathe like no others, and the mix of cheesy Captain Jack and unimpressed Mickey Smith is a delight. The Eighth Doctor might have had an on-screen kiss in the TV movie, but in *Boom Town* the Ninth actually goes on a date! But there's something special at the heart of the TARDIS and at the heart of this story. Villain Margaret gets something rarely granted to anyone – a second chance.

LOVE & MONSTERS

You get together because you have shared interests. And then you become friends, and you get together because you're friends. This Tenth Doctor story is about *Doctor Who*, about being a fan – how it enriches our lives, how it becomes a part of us, and how if we all work together we can defeat a nasty green monster (played by guest star Peter Kay). Like *Doctor Who* itself, *Love & Monsters* is stranger, darker, and madder than you might expect.

THE LODGER

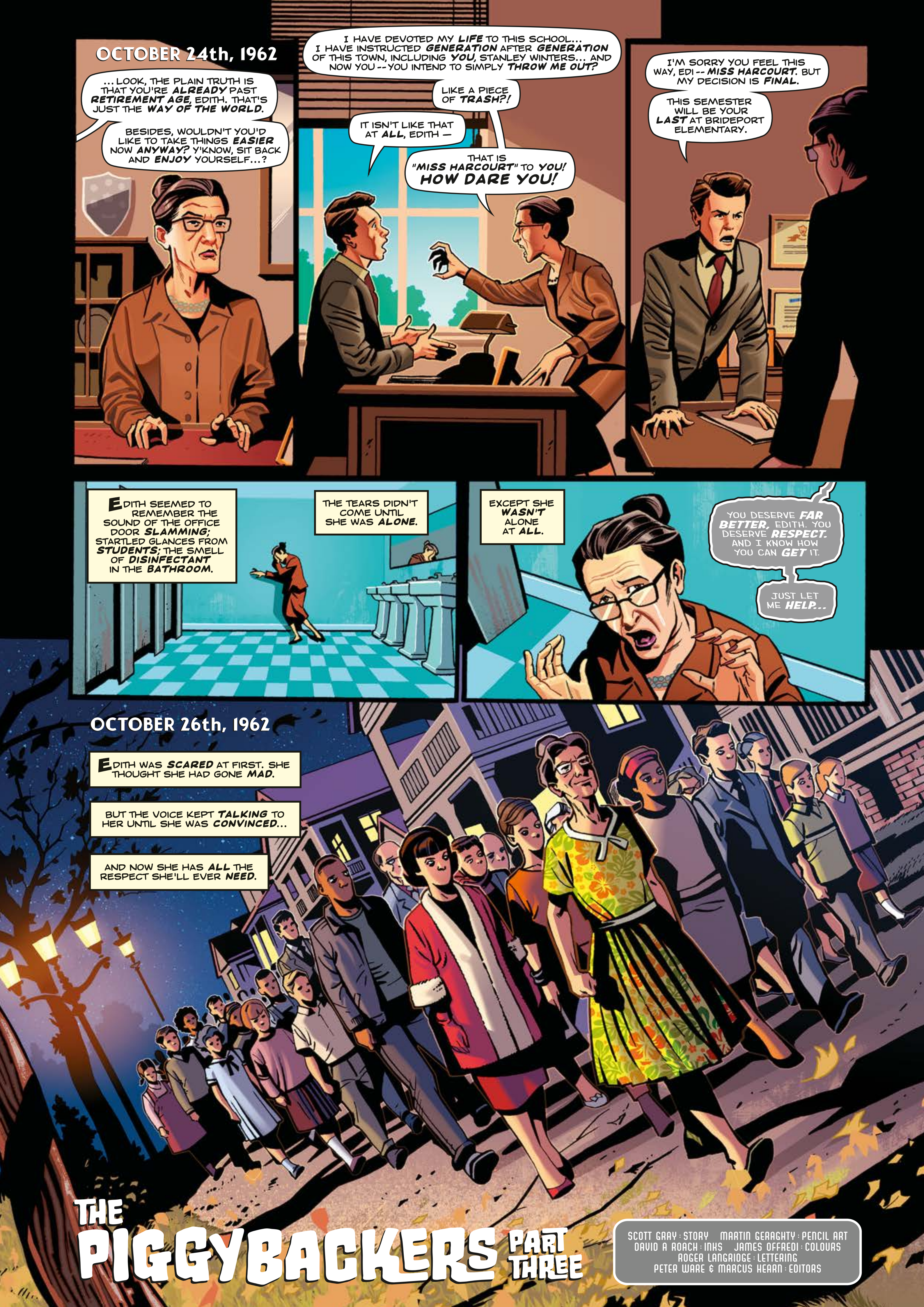
All the Eleventh Doctor has to do is pass as an ordinary human being. What could possibly go wrong? Of course, the Doctor's attempts to blend in are hilarious, and James Corden gives a standout performance as new friend Craig, but there's much more to the story than that. Behind the jokes it's a touching reflection on what's important in life, what gives life meaning. (Oh, and there are cats, custard creams and psychic headbutts: woo!)

ROBOT OF SHERWOOD

Welcome to days of yore, of legends and merry outlaws, bows and arrows and sword versus... spoon. The Twelfth Doctor might be grumpy, but Robin Hood laughs enough for both of them. There's banter too. And songs! This is what happens when our storybook hero, the Doctor, meets another storybook hero – and discovers that, beneath it all, they're cut from the same (Lincoln green) cloth. And as with every good storybook, there's a happily-ever-after.

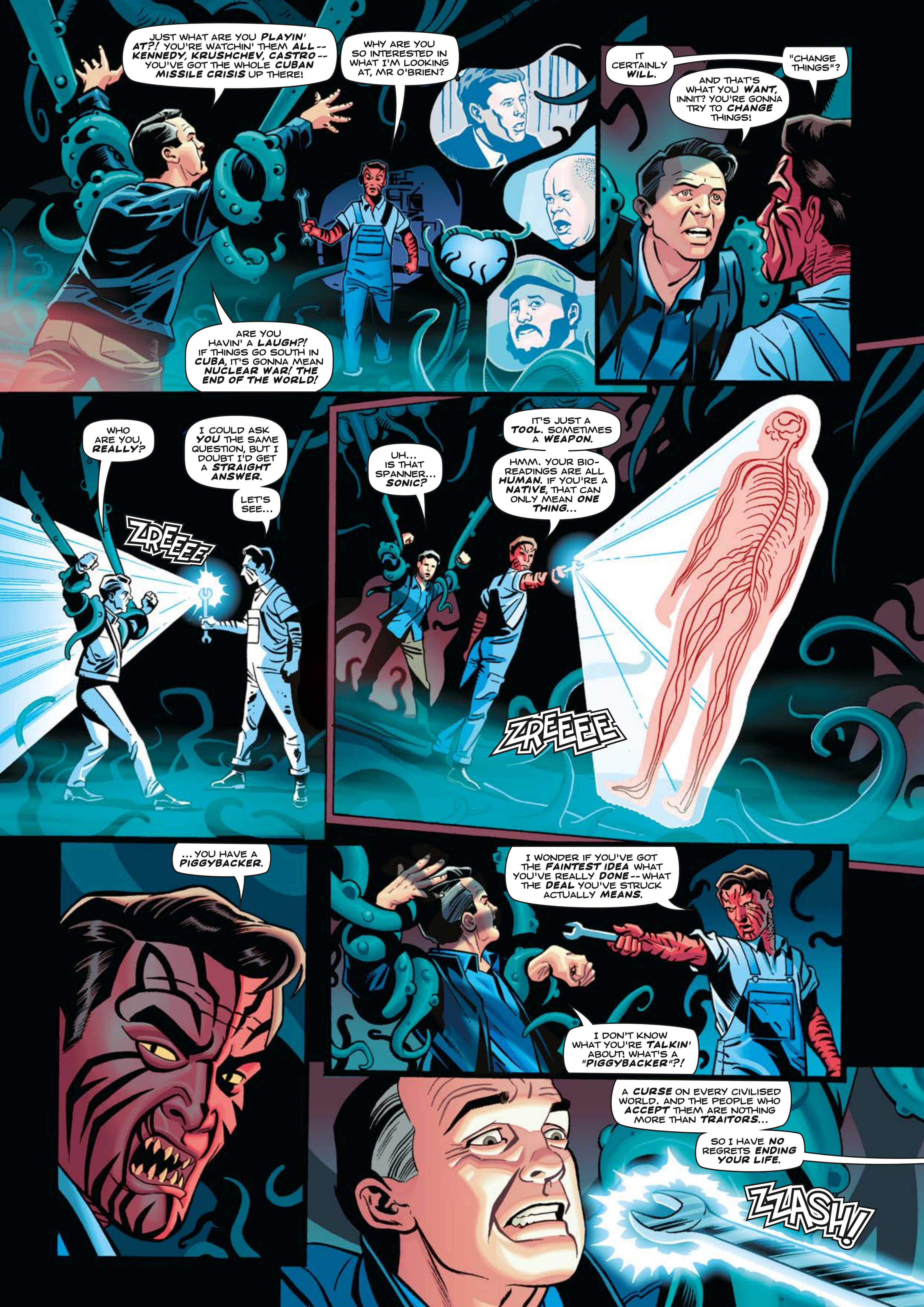
SPYFALL

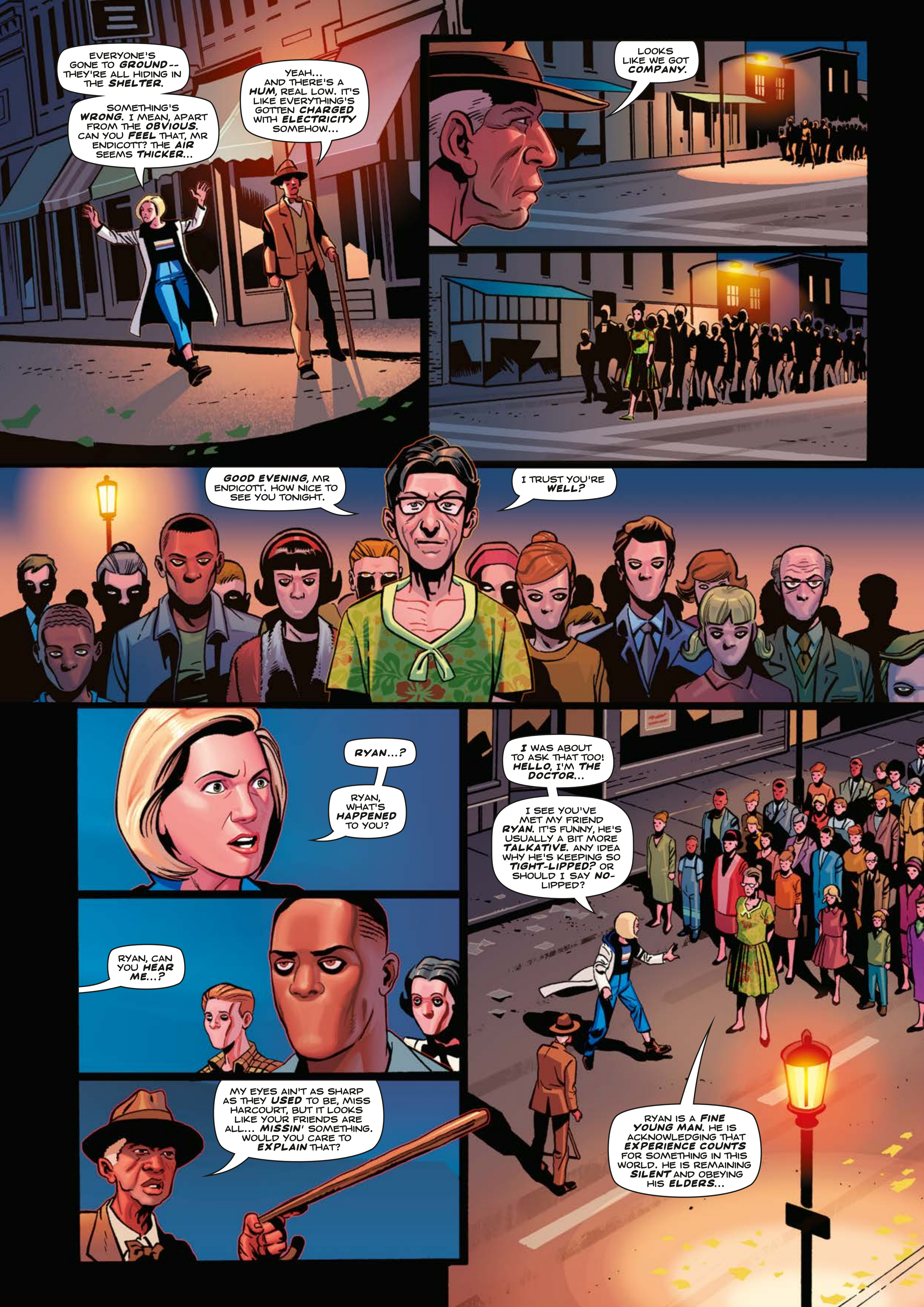
Spyfall is a big story for the Thirteenth Doctor – it spans centuries and continents, brings in top stars (Stephen Fry! Lenny Henry!) and has a massive surprise in the middle of its two episodes. But it's the little things that are the most touching. Ryan playing basketball. Graham still with the all-clear from cancer. Yaz calling her mum. And at the end of the story, 'the fam' are still there, still together. Friendship – such a small thing, but it can mean so much. **DWM**

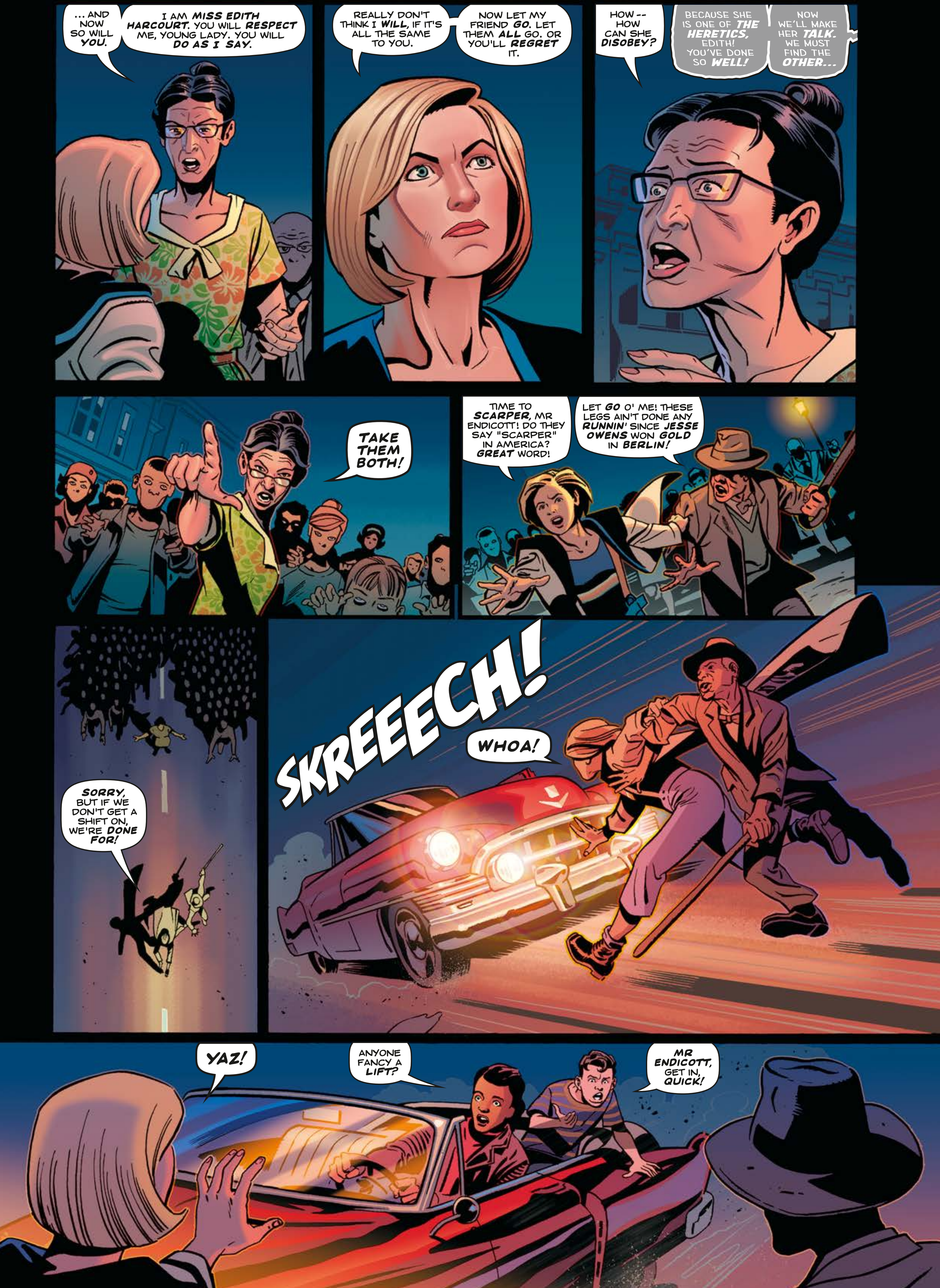

OCTOBER 24th, 1962
...LOOK, THE PLAIN TRUTH IS THAT YOU'RE ALREADY PAST RETIREMENT AGE, EDITH. THAT'S JUST THE WAY OF THE WORLD.
BESIDES, WOULDN'T YOU'D LIKE TO TAKE THINGS EASIER NOW ANYWAY? Y'KNOW, SIT BACK AND ENJOY YOURSELF...?
I HAVE DEVOTED MY LIFE TO THIS SCHOOL... I HAVE INSTRUCTED GENERATION AFTER GENERATION OF THIS TOWN, INCLUDING YOU, STANLEY WINTERS... AND NOW YOU -- YOU INTEND TO SIMPLY THROW ME OUT?
LIKE A PIECE OF TRASH?!
IT ISN'T LIKE THAT AT ALL, EDITH —
THAT IS "MISS HARCOURT" TO YOU! HOW DARE YOU!
I'M SORRY YOU FEEL THIS WAY, EDI -- MISS HARCOURT. BUT MY DECISION IS FINAL.
THIS SEMESTER WILL BE YOUR LAST AT BRIDEPORT ELEMENTARY.
EDITH SEEMED TO REMEMBER THE SOUND OF THE OFFICE DOOR SLAMMING; STARTLED GLANCES FROM STUDENTS; THE SMELL OF DISINFECTANT IN THE BATHROOM.
THE TEARS DIDN'T COME UNTIL SHE WAS ALONE.
EXCEPT SHE WASN'T ALONE AT ALL.
YOU DESERVE FAR BETTER, EDITH. YOU DESERVE RESPECT. AND I KNOW HOW YOU CAN GET IT.
JUST LET ME HELP...
OCTOBER 26th, 1962
EDITH WAS SCARED AT FIRST. SHE THOUGHT SHE HAD GONE MAD.
BUT THE VOICE KEPT TALKING TO HER UNTIL SHE WAS CONVINCED...
AND NOW SHE HAS ALL THE RESPECT SHE'LL EVER NEED.

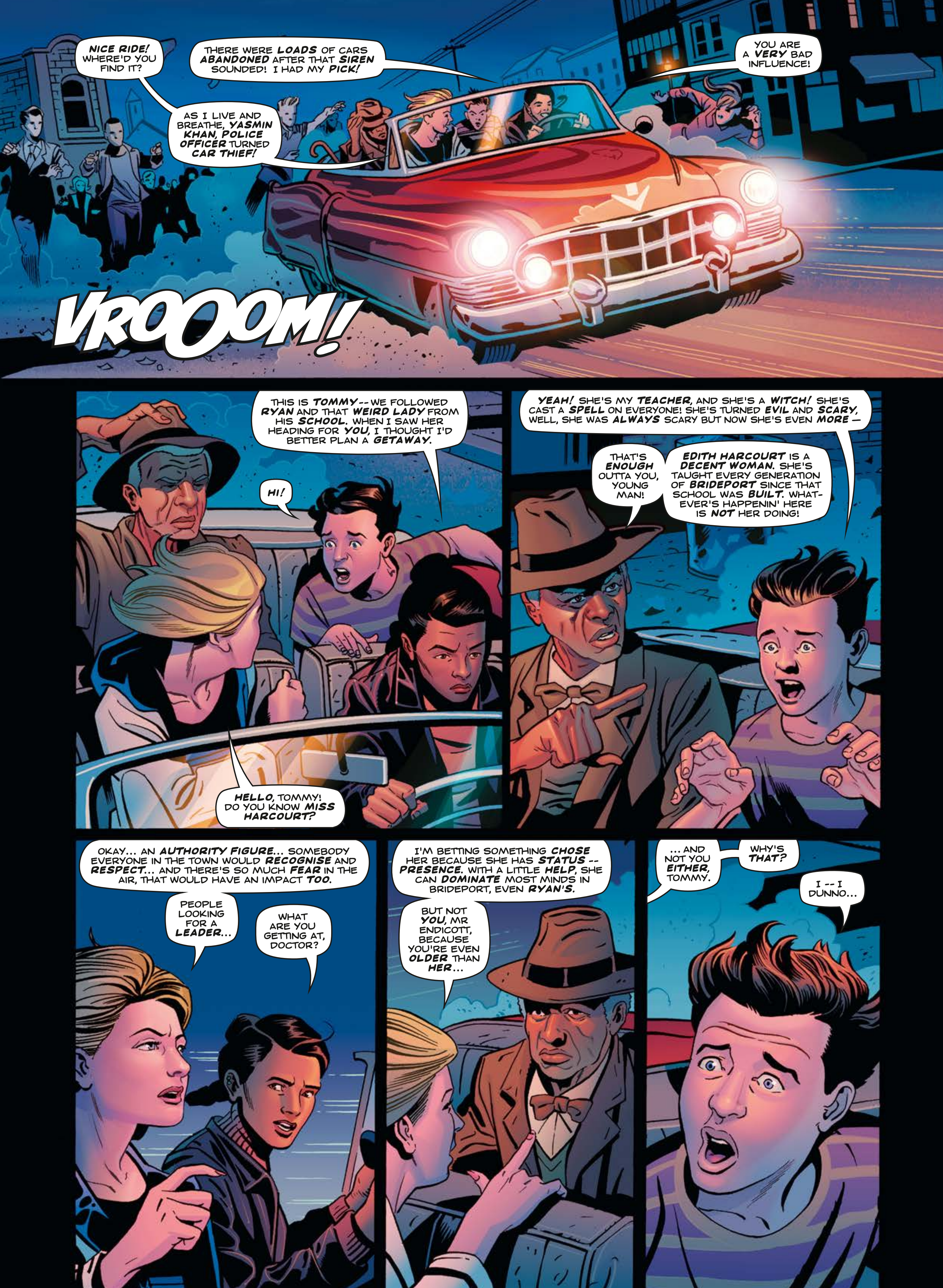
THE PIGGYBACKERS PART THREE

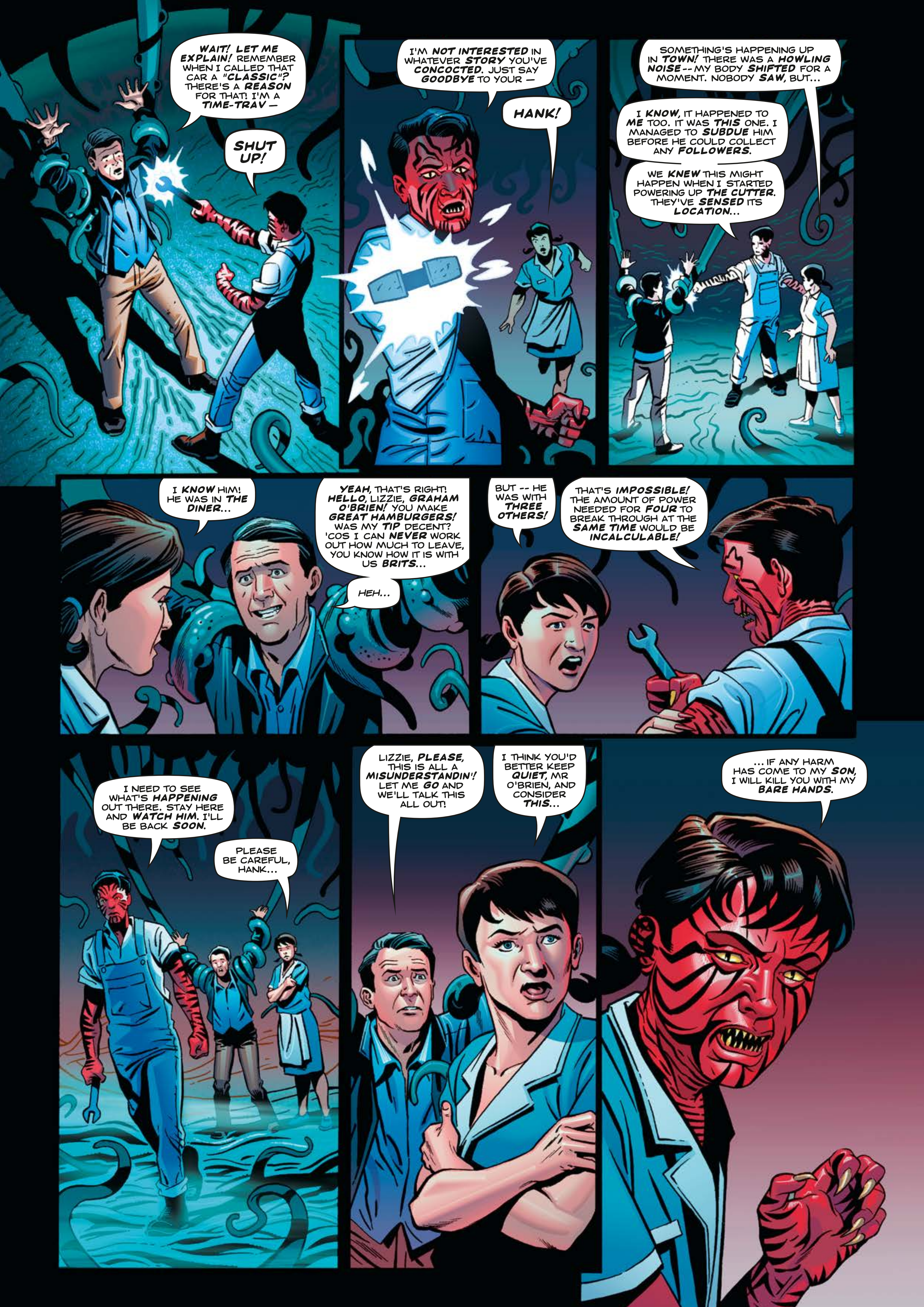
SCOTT GRAY : STORY MARTIN GERAGHTY : PENCIL ART
DAVID A ROACH : INKS JAMES OFFREDI : COLOURS
ROGER LANGRIDGE : LETTERING
PETER WARE & MARCUS HEARN : EDITORS

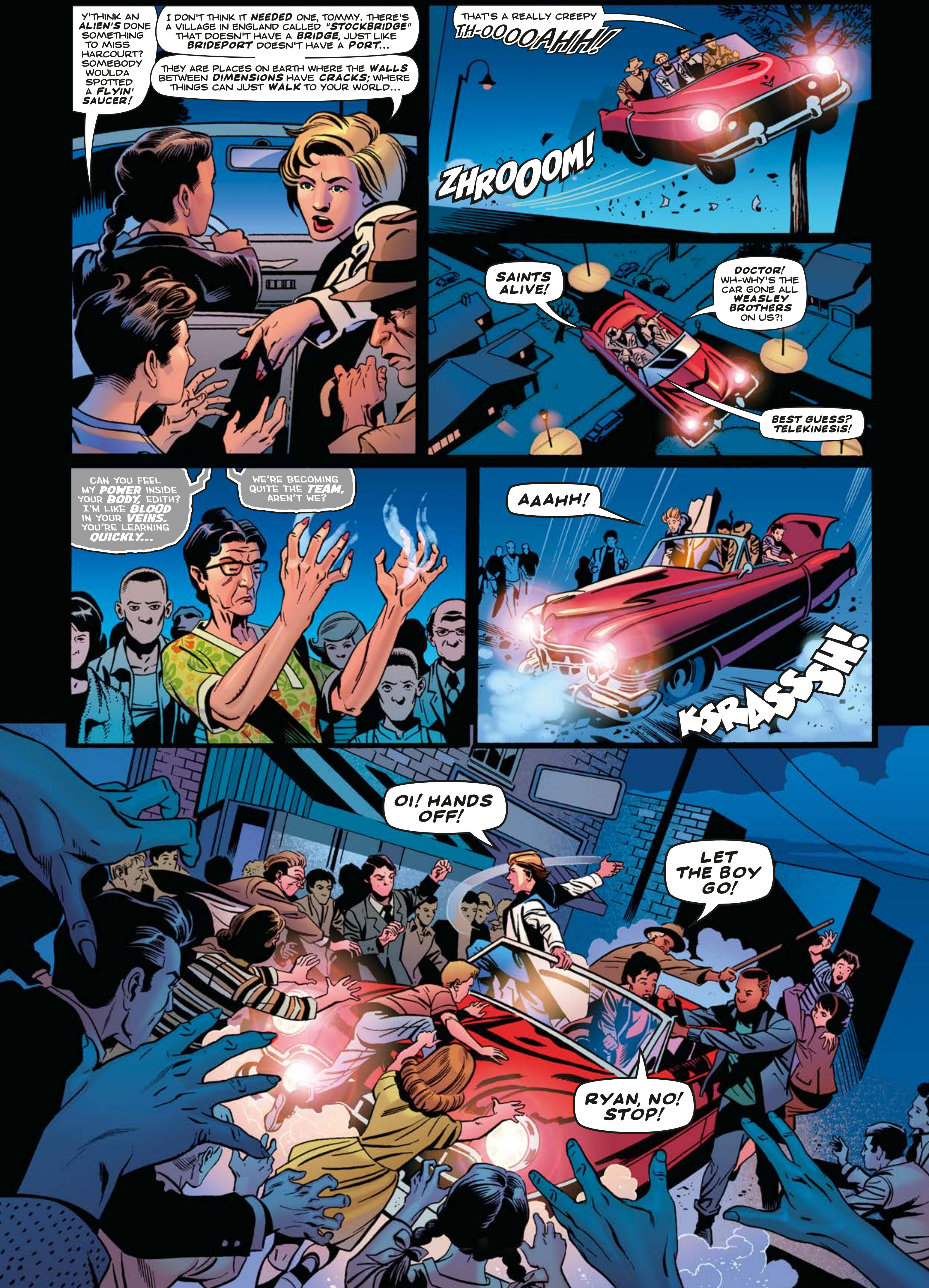

JUST WHAT ARE YOU **PLAYIN' AT?!** YOU'RE WATCHIN' THEM **ALL--** **KENNEDY, KRUSHCHEV, CASTRO--** YOU'VE GOT THE WHOLE **CUBAN MISSILE CRISIS** UP THERE!
WHY ARE YOU SO INTERESTED IN WHAT I'M LOOKING AT, MR O'BRIEN?
ARE YOU HAVIN' A **LAUGH?!** IF THINGS GO SOUTH IN **CUBA**, IT'S GONNA MEAN **NUCLEAR WAR! THE END OF THE WORLD!**
AND THAT'S WHAT YOU **WANT**, INNIT? YOU'RE GONNA TRY TO **CHANGE** THINGS!
"CHANGE THINGS"?
IT CERTAINLY **WILL.**
WHO ARE YOU, **REALLY?**
I COULD ASK **YOU** THE SAME QUESTION, BUT I DOUBT I'D GET A **STRAIGHT ANSWER.**
LET'S SEE...
ZREEEEE
UH... IS THAT SPANNER... **SONIC?**
IT'S JUST A **TOOL.** SOMETIMES A **WEAPON.**
HMM. YOUR BIO-READINGS ARE ALL **HUMAN.** IF YOU'RE A **NATIVE,** THAT CAN ONLY MEAN **ONE THING...**
ZREEEEE
...YOU HAVE A **PIGGYBACKER.**
I WONDER IF YOU'VE GOT THE **FAINTEST IDEA** WHAT YOU'VE REALLY **DONE--** WHAT THE **DEAL** YOU'VE STRUCK ACTUALLY **MEANS.**
I DON'T KNOW WHAT YOU'RE **TALKIN'** ABOUT! WHAT'S A **"PIGGYBACKER"?!**
A **CURSE** ON EVERY CIVILISED WORLD. AND THE PEOPLE WHO **ACCEPT** THEM ARE NOTHING MORE THAN **TRAITORS...**
SO I HAVE **NO** REGRETS **ENDING YOUR LIFE.**
ZZASH!

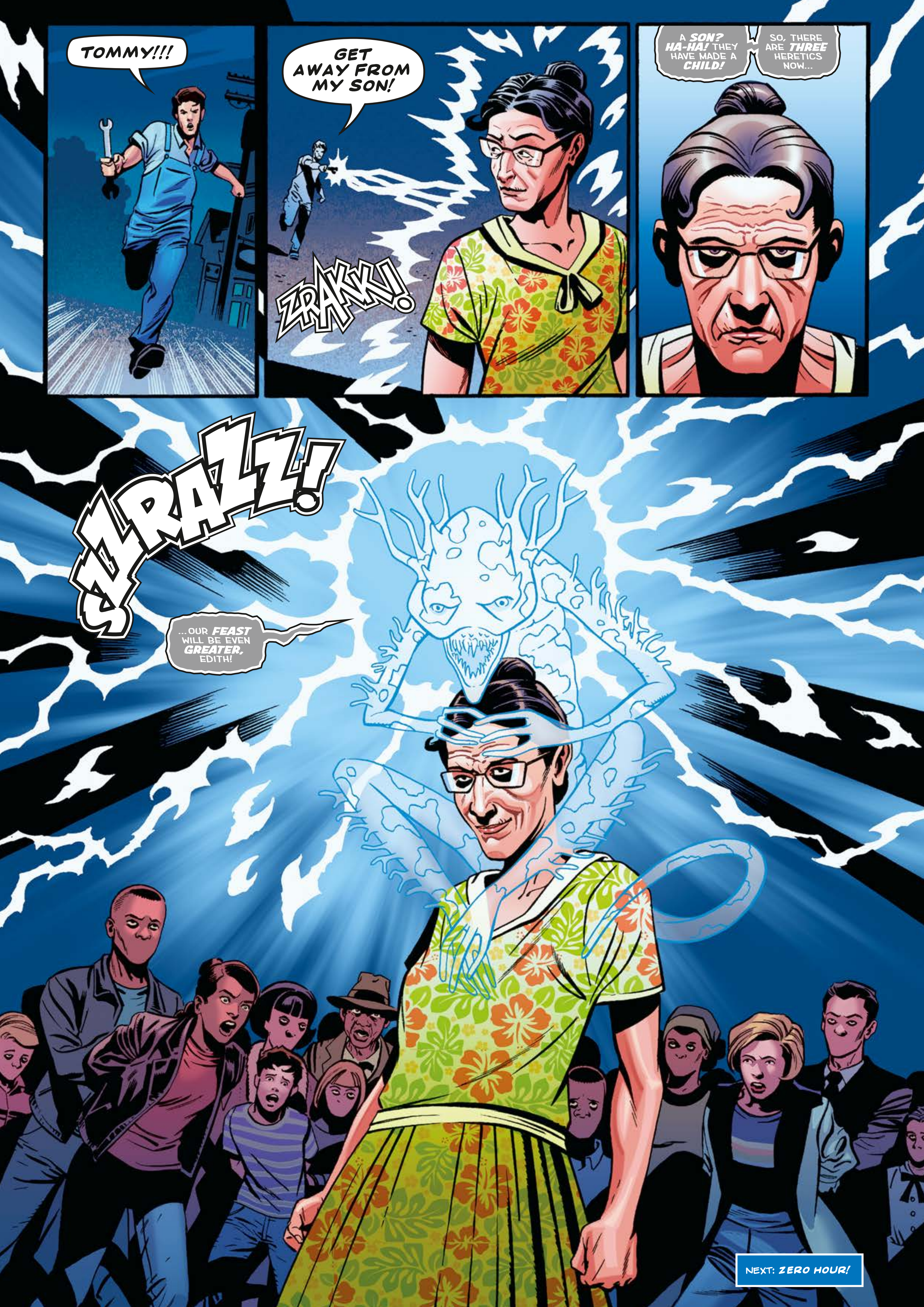

EVERYONE'S GONE TO GROUND -- THEY'RE ALL HIDING IN THE SHELTER.
SOMETHING'S WRONG. I MEAN, APART FROM THE OBVIOUS. CAN YOU FEEL THAT, MR ENDICOTT? THE AIR SEEMS THICKER...
YEAH... AND THERE'S A HUM, REAL LOW. IT'S LIKE EVERYTHING'S GOTTEN CHARGED WITH ELECTRICITY SOMEHOW...
LOOKS LIKE WE GOT COMPANY.
GOOD EVENING, MR ENDICOTT. HOW NICE TO SEE YOU TONIGHT.
I TRUST YOU'RE WELL?
RYAN...?
RYAN, WHAT'S HAPPENED TO YOU?
RYAN, CAN YOU HEAR ME...?
MY EYES AIN'T AS SHARP AS THEY USED TO BE, MISS HARCOURT, BUT IT LOOKS LIKE YOUR FRIENDS ARE ALL... MISSIN' SOMETHING. WOULD YOU CARE TO EXPLAIN THAT?
I WAS ABOUT TO ASK THAT TOO! HELLO, I'M THE DOCTOR...
I SEE YOU'VE MET MY FRIEND RYAN. IT'S FUNNY, HE'S USUALLY A BIT MORE TALKATIVE. ANY IDEA WHY HE'S KEEPING SO TIGHT-LIPPED? OR SHOULD I SAY NO-LIPPED?
RYAN IS A FINE YOUNG MAN. HE IS ACKNOWLEDGING THAT EXPERIENCE COUNTS FOR SOMETHING IN THIS WORLD. HE IS REMAINING SILENT AND OBEYING HIS ELDERS...


...AND NOW SO WILL **YOU**.
I AM **MISS EDITH HARCOURT**. YOU WILL **RESPECT** ME, YOUNG LADY. YOU WILL **DO AS I SAY**.
REALLY DON'T THINK I **WILL**, IF IT'S ALL THE SAME TO YOU.
NOW LET MY FRIEND **GO**. LET THEM **ALL** GO. OR YOU'LL **REGRET** IT.
HOW -- HOW CAN SHE **DISOBEY**?
BECAUSE SHE IS ONE OF **THE HERETICS**, EDITH! YOU'VE DONE SO **WELL**!
NOW WE'LL MAKE HER **TALK**. WE MUST FIND THE **OTHER**...
TAKE THEM BOTH!
TIME TO **SCARPER**, MR ENDICOTT! DO THEY SAY "SCARPER" IN AMERICA? **GREAT** WORD!
LET **GO** O' ME! THESE LEGS AIN'T DONE ANY **RUNNIN'** SINCE **JESSE OWENS** WON **GOLD** IN **BERLIN**!
SORRY, BUT IF WE DON'T GET A SHIFT ON, WE'RE **DONE FOR**!
SKREEECH!
WHOA!
YAZ!
ANYONE FANCY A **LIFT?**
MR ENDICOTT, GET IN, **QUICK!**


NICE RIDE! WHERE'D YOU FIND IT?
THERE WERE LOADS OF CARS ABANDONED AFTER THAT SIREN SOUNDED! I HAD MY PICK!
AS I LIVE AND BREATHE, YASMIN KHAN, POLICE OFFICER TURNED CAR THIEF!
YOU ARE A VERY BAD INFLUENCE!
VROOOM!
THIS IS TOMMY-- WE FOLLOWED RYAN AND THAT WEIRD LADY FROM HIS SCHOOL. WHEN I SAW HER HEADING FOR YOU, I THOUGHT I'D BETTER PLAN A GETAWAY.
HI!
HELLO, TOMMY! DO YOU KNOW MISS HARCOURT?
YEAH! SHE'S MY TEACHER, AND SHE'S A WITCH! SHE'S CAST A SPELL ON EVERYONE! SHE'S TURNED EVIL AND SCARY. WELL, SHE WAS ALWAYS SCARY BUT NOW SHE'S EVEN MORE —
THAT'S ENOUGH OUTTA YOU, YOUNG MAN!
EDITH HARCOURT IS A DECENT WOMAN. SHE'S TAUGHT EVERY GENERATION OF BRIDEPORT SINCE THAT SCHOOL WAS BUILT. WHATEVER'S HAPPENIN' HERE IS NOT HER DOING!
OKAY... AN AUTHORITY FIGURE... SOMEBODY EVERYONE IN THE TOWN WOULD RECOGNISE AND RESPECT... AND THERE'S SO MUCH FEAR IN THE AIR, THAT WOULD HAVE AN IMPACT TOO.
PEOPLE LOOKING FOR A LEADER...
WHAT ARE YOU GETTING AT, DOCTOR?
I'M BETTING SOMETHING CHOSE HER BECAUSE SHE HAS STATUS -- PRESENCE. WITH A LITTLE HELP, SHE CAN DOMINATE MOST MINDS IN BRIDEPORT, EVEN RYAN'S.
BUT NOT YOU, MR ENDICOTT, BECAUSE YOU'RE EVEN OLDER THAN HER...
... AND NOT YOU EITHER, TOMMY.
WHY'S THAT?
I -- I DUNNO...


WAIT! LET ME EXPLAIN! REMEMBER WHEN I CALLED THAT CAR A "CLASSIC"? THERE'S A REASON FOR THAT! I'M A TIME-TRAV —
SHUT UP!
I'M NOT INTERESTED IN WHATEVER STORY YOU'VE CONCOCTED. JUST SAY GOODBYE TO YOUR —
HANK!
SOMETHING'S HAPPENING UP IN TOWN! THERE WAS A HOWLING NOISE -- MY BODY SHIFTED FOR A MOMENT. NOBODY SAW, BUT...
I KNOW, IT HAPPENED TO ME TOO. IT WAS THIS ONE. I MANAGED TO SUBDUE HIM BEFORE HE COULD COLLECT ANY FOLLOWERS.
WE KNEW THIS MIGHT HAPPEN WHEN I STARTED POWERING UP THE CUTTER. THEY'VE SENSED ITS LOCATION...
I KNOW HIM! HE WAS IN THE DINER...
YEAH, THAT'S RIGHT! HELLO, LIZZIE, GRAHAM O'BRIEN! YOU MAKE GREAT HAMBURGERS! WAS MY TIP DECENT? 'COS I CAN NEVER WORK OUT HOW MUCH TO LEAVE, YOU KNOW HOW IT IS WITH US BRITS...
HEH...
BUT -- HE WAS WITH THREE OTHERS!
THAT'S IMPOSSIBLE! THE AMOUNT OF POWER NEEDED FOR FOUR TO BREAK THROUGH AT THE SAME TIME WOULD BE INCALCULABLE!
I NEED TO SEE WHAT'S HAPPENING OUT THERE. STAY HERE AND WATCH HIM. I'LL BE BACK SOON.
PLEASE BE CAREFUL, HANK...
LIZZIE, PLEASE, THIS IS ALL A MISUNDERSTANDIN'! LET ME GO AND WE'LL TALK THIS ALL OUT!
I THINK YOU'D BETTER KEEP QUIET, MR O'BRIEN, AND CONSIDER THIS...
... IF ANY HARM HAS COME TO MY SON, I WILL KILL YOU WITH MY BARE HANDS.


Y'THINK AN ALIEN'S DONE SOMETHING TO MISS HARCOURT? SOMEBODY WOULDA SPOTTED A FLYIN' SAUCER!
I DON'T THINK IT NEEDED ONE, TOMMY. THERE'S A VILLAGE IN ENGLAND CALLED "STOCKBRIDGE" THAT DOESN'T HAVE A BRIDGE, JUST LIKE BRIDEPORT DOESN'T HAVE A PORT...
THEY ARE PLACES ON EARTH WHERE THE WALLS BETWEEN DIMENSIONS HAVE CRACKS; WHERE THINGS CAN JUST WALK TO YOUR WORLD...
THAT'S A REALLY CREEPY TH-OOOOAHH!!
ZHROOOM!
SAINTS ALIVE!
DOCTOR! WH-WHY'S THE CAR GONE ALL WEASLEY BROTHERS ON US?!
BEST GUESS? TELEKINESIS!
CAN YOU FEEL MY POWER INSIDE YOUR BODY, EDITH? I'M LIKE BLOOD IN YOUR VEINS. YOU'RE LEARNING QUICKLY...
WE'RE BECOMING QUITE THE TEAM, AREN'T WE?
AAAHH!
KSRASSSH!
OI! HANDS OFF!
LET THE BOY GO!
RYAN, NO! STOP!


TOMMY!!!
GET AWAY FROM MY SON!
ZRAKK!
A SON? HA-HA! THEY HAVE MADE A CHILD!
SO, THERE ARE THREE HERETICS NOW...
SZZRAZZ!
...OUR FEAST WILL BE EVEN GREATER, EDITH!
NEXT: ZERO HOUR!

WHO ONE

For all things Doctor Who since 1989!

PO Box 136, Sandown, Isle of Wight PO36 6DW
Tel: 01983 564455 **Email:** sales@whoone.co.uk **Web:** www.whoone.co.uk
Open: Tues to Sat 9.30am to 4.30pm
Cheques/Postal Orders Payable to Who One Ltd

Classic Series Non-Fiction Books

Hardback	**Price**	**p&p**
DWB Interview File	£5.99	£3.00
Encyclopedia A-D	£1.99	£1.50
Gallifrey Chronicles	£9.99	£4.00

Softback		
25 Glorious Years	£3.99	£4.00
Barry Newbery Collection	£24.99	£1.50
Comic Strip Companion	£16.99	£4.00
Cookbook	£4.99	£1.50
Cybermen	£4.99	£4.00
Dinosaur Book	£1.00	£1.25
Discovers Early Man	£1.00	£1.25
DWB Interview File	£2.00	£1.25
Encyclopedia E-K	£2.50	£3.00
I, Who 2	£5.99	£4.00
Inside the TARDIS	£4.99	£3.00
Official Doctor Who & Daleks	£7.50	£3.00
Outside In	£16.99	£3.50
Pattern Book	£4.99	£1.50
Running Through Corridors	£15.99	£3.00
Television Companion Vol 1	£15.99	£4.00
Television Companion Vol 2	£15.99	£4.00
Terrestrial Index	£1.00	£3.00
Timelink 2	£15.99	£4.00
Time Unincorporated 1	£14.99	£3.00
Time Unincorporated 2	£16.99	£3.00
Time Unincorporated 3	£16.99	£3.00
Toybox Update 3	£25.99	£4.00
Turn Left	£14.99	£3.00
Who-ology	£14.99	£3.00
Whoah!	£19.99	£4.00

At Childhood's End
Thirteenth Doctor
Hardback Novel
£16.99 + £3 p&p

Stationery Set
Pen, Pencil, Eraser, Ruler,
Notelets & Sharpener
£4.99 + £2 p&p

TARDIS Soap
Dispenser
with Soap
£4.99 +
£4 p&p

Metal Keyrings
Dalek or TARDIS
£5.99 + £1.25 p&p each

Call Box Salt & Pepper
Shakers. Ceramic
£9.99 + £4 p&p

New Series Non-Fiction Books – Limited Numbers

Hardbacks	**Price**	**p&p**
100 Illustrated Adventures	£20.00	£4.00
Complete Visual Dictionary	£30.00	£5.00
Cookbook	£14.99	£3.00
Cracks in Time	£15.99	£3.50
River's Run	£30.00	£4.00
Secret Lives of Monsters	£20.00	£4.00
Whographica Whoniverse	£16.99	£4.00
Whoniversal Records	£35.00	£5.00
	£16.99	£4.00

Paperbacks		
Cracks in Time		
End of Ten	£15.99	£3.50
Monsters Within	£14.99	£3.00
Third Dimension	£12.99	£3.00
Time of the Doctor	£12.99	£3.00
	£16.99	£3.50

Biographies

Paperbacks	**Price**	**p&p**
Daddy's Girl (Deborah Watling)	£12.99	£3.00
Directed by Douglas Camfield	£17.99	£3.00
Drama & Delight (Verity Lambert)	£17.99	£3.00
Quest for Pedler	£17.99	£3.00
Second Generation (Mary Tamm)	£12.99	£3.00
Who is Michael E Briant?	£12.99	£3.00
Hardbacks		
Tweaking the Tail (John Leeson)	£16.99	£3.00
Who's Next (Derrick Sherwin)	£19.99	£3.00

Classic Series Puzzle Books

Paperbacks
Brain Teasers & Mind Benders
Crossword Book
Quiz Book 1
Quiz Book 2
Quiz Book 3

£1 each + p&p: 1 = £1.50. Extras 50p each
or... **all 5 for £5 including postage**

Prices correct at time of going to press. Postage is for the UK only. Send SAE for catalogue.

The Fact of Fiction

Exploring the hidden depths of *Doctor Who*'s most intriguing stories...

The Caves of Androzani

The Fifth Doctor's era came to an end in a tense tragedy that is widely acknowledged as one of the series' highlights...

Feature by **ALAN BARNES**

"Feels different this time..." gasps the poisoned Fifth Doctor – midway between death and regeneration, in the final moments of *The Caves of Androzani*.

Which is ironic, because there isn't very much different about *Androzani*'s plot. Just as Elvis Presley famously returned from the cultural wilderness in 1968 not with a new LP of daring new material, but with a televised compendium of his greatest hits, writer Robert Holmes' comeback after five years' absence from *Doctor Who* re-presented some very familiar material.

A gunrunner supplying weapons to rebel forces on the lesser of two linked worlds? See Rohm-Dutt arming the Swampies on the moon of Delta Magna in *The Power of Kroll* (1978-79). A general and a major searching caves for the secret base of an illegal stockpiler of a valuable natural resource? That's Hermack and Warne searching the mines of Ta for the argonite hoard concealed by the criminal Caven in *The Space Pirates* (1969). A rapacious exploiter of labour and a blonde assistant who turns against her boss at the last? Reminiscent of the Collector and Gatherer Hade's PA, Marn, in *The Sun Makers* (1977). Even the eponymous caves, and the reptilian monsters patrolling their depths, bear comparison to the Shrievenzales in the catacombs in *The Ribos Operation* (1978).

Holmes incorporated part-mechanical functionaries grown in a bubbling vat, too, just like the eponymous monsters of *The Krotons* (1968-69) – although scenes of vengeful spectrox hoarder Sharaz Jek cooking up android doubles of the Doctor and his companion Peri were dropped during production: "Jek leaves his bench and checks the dials on some vats where goo is bubbling..." Jek's android servitors are repeatedly referred to as "dummies"

Top: The scarred face of Sharaz Jek (Christopher Gable) is revealed in *The Caves of Androzani* (1984).

Right: The Doctor (Peter Davison) listens to Jek's story.

Opposite page top: *Le Fantôme de l'Opéra* by Gaston Leroux.

Opposite page centre: Christopher Gable.

Opposite page below: Jek tends to the ailing Peri (Nicola Bryant).

– just as the Nestenes' Auton servants were seen to be in *Spearhead from Space* (1970), and just as Magnus Greel had a ventriloquist's dummy for a henchman in *The Talons of Weng-Chiang* (1977).

Greel is Jek's most obvious ancestor, of course – both *Phantom of the Opera* figures living half-lives in secret underground lairs, hiding their hideous facial disfigurements behind masks (inspired by traditional Zulu face paint, in Jek's case). But although Holmes clearly revelled in his scripted description of Jek's bent face ("a hairless skull devoid of most facial flesh until below the nose... From there it falls away into the neck like mouldering green cheese"), in other respects Jek was quite unlike Greel, and much more like pitiful Erik, the so-called Phantom central to the 1910 Gaston Leroux novel. For one thing, Jek shares Erik's habit of eavesdropping – albeit by means of cameras and comms taps, not secret panels. More significantly, in Peri Jek has his own Christine Daaé, the beautiful young soprano whom Erik kidnaps so he might hold her permanently in his subterranean hidey-hole.

GASTON LEROUX
Le Fantôme de l'Opéra
PIERRE LAFITTE & Cie

Jek's tragedy peaked in a Part Four scene that, itself tragically, was cut for time. With General Chellak's army "swept to their deaths" in a mud burst, and Jek's androids kaput, Jek told the woozy Peri that "You and I are the only survivors..." Once he'd repaired his droids, he'd reopen his spectrox refinery and settle his differences with Morgus, the former colleague responsible for wrecking his features: "You can have everything your heart desires – furs, silks, jewels," he promised. "Only stay with me, Peri, and I will make you a princess." But Peri, delirious, wanted only "a double peach melba and a chocolate soda" – then mentioned a tune only she could hear: "Please tell them to stop. I don't like it!" Whereupon Jek pulled the covers from Peri's legs – and saw the boils symptomatic of fatal spectrox poisoning. As she sank into a coma, he cried out: "No... no! She cannot be taken from me!"

The late Christopher Gable's coiled spring of a performance defines Jek as less of a villain, more of a violently unhinged victim; Morgus, after all, is the undoubted bad guy here. Famously, director Graeme Harper's wish list for Jek included two singers and sometimes actors – Mick Jagger, the strutting Pan of The Rolling Stones, and David Bowie, former mime and occasional alien. Both were the wildest of wild punts (and Bowie was on the final leg of a world tour at the time) – and so, back on planet Earth, Harper offered the part to first Oliver Tobias, then to Tim Curry, aka *Rocky Horror Show* transvestite Dr Frank-N-Furter. But it's quite impossible to imagine any of these bettering ballet principal Gable, whom Harper had initially considered for Major Salateen. Could even Dame David have got away with delivering "You have the mouth of a prattling jackanapes" in his Bromley drone?

Gable's performance, not to mention Harper's unorthodox direction, are just two of the reasons why *The Caves of Androzani* feels entirely different, after all.

The late Christopher Gable's coiled spring of a performance defines Jek as less of a villain, more of a violently unhinged victim.

Essential INFO

- Peter Davison gave notice of his intention not to seek an extension of his initial three-year contract in the spring of 1983. When producer John Nathan-Turner decreed that Davison's Doctor would regenerate in the last-but-one adventure of the next season, script editor Eric Saward sought the writing services of his mid-1970s predecessor Robert Holmes. The pair had become acquainted the previous year, when Holmes had taken an abortive crack at a script for the 20th Anniversary Special, then known as *The Six Doctors*.

- Storylined under the title *Chain Reaction*, *The Caves of Androzani* was given to first-time *Doctor Who* director Graeme Harper, who'd previously worked on the series as an assistant floor manager, then as a production assistant, most recently on *Warriors' Gate* (1981). Harper's casting ideas included The Who singer Roger Daltrey as Major Salateen, character actors Ronald Lacey and Ian Holm as villainous businessman Morgus, and former companion actor Michael Craze as gunrunner Krelper.

- Between Tuesday 15 and Thursday 17 November 1983, Harper filmed for three days on location at a sandpit in Stokeford Heath, near Wareham in Dorset (a venue previously used by Harper's mentor Douglas Camfield in his 1982 adaptation of *Beau Geste*). However, several planned sequences would be reworked for studio after production fell behind schedule. A scene shifters' strike caused the abandonment of the first of two BBC TV Centre studio sessions. With Harper (unusually) directing mostly from the floor, not the gallery, these ended up being mounted firstly between Thursday 15 and Saturday 17 December, then Wednesday 11 and Thursday 12 January 1984... when Davison's successor Colin Baker made his debut as the Doctor.

- Ever popular, *The Caves of Androzani* ranked fourth (out of 241) in **DWM**'s 'First 50 Years' poll of 2014.

Above from top: Peter Davison announces his departure from *Doctor Who*; writer Robert Holmes in 1974; *Androzani's* director Graeme Harper on the set of *Warriors' Gate* (1981); the crew set up the TARDIS on location in Stokeford Heath.

PART ONE
FIRST BROADCAST: 8 March 1984

The TARDIS materialises on barren Androzani Minor.

01m 08s Why has the Doctor (Peter Davison) brought his new companion Peri (Nicola Bryant) here? Soon, Peri will tell us that the Doctor needs sand to make glass in order to blow a new vacuum tube for his “reticular vector gauge” – but in the rehearsal draft of Robert Holmes’ script, after telling Peri it had been about a billion years since last there was sea here, the Doctor was seeking sand of a very specific constitution: “In the Thuringian Monastery [sic] where I learned the craft of glass-blowing they were very particular about the type of sand we used. Sand, soda ash and a spot of limestone was the formula.” What was he doing in a Thuringian monastery, his companion wondered – seemingly aware that ‘Thuringia’ referred to a group of states in imperial Germany. The Doctor demurred: “I’m not sure I know you well enough yet,” he said. “I mean, some pretty strange things went on in that monastery... Someone of your tender years might misconstrue the sublties [sic; ‘subtleties’] of the events.” Peri told him that he sounded like her stepfather Howard (seen in the preceding adventure, *Planet of Fire*): “He was a pain too.”

At camera script stage, this became a TARDIS control room scene – all of it spoken while looking at the planetary exterior on the scanner, prior to the travellers’ exit from the ship. But it was never recorded: with time running short on the final studio day, it became one of three scenes to be dropped from the schedule altogether – replaced (in this case) with voiceovers.

04m 17s While the travellers follow monoskid tracks to a blowhole leading underground, one Trooper Boze is using a theodolite to survey the caves when a savage monster attacks. His scream draws two comrades, who fire automatic weapons into the air – presumably to ward the creature off, but simultaneously causing horizontal interference lines to cross the picture. So-called ‘microphony’, caused by vibration in the camera tubes, plagues several scenes throughout *The Caves of Androzani*.

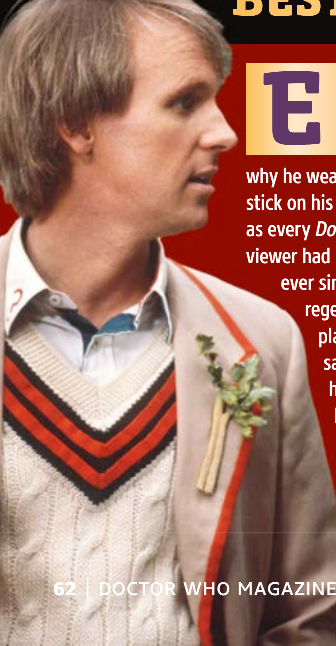
This sequence was cut short. Camera directions indicate that the troopers returned to find Boze’s remains: “Slowly zoom out to as wide a shot as possible.” Because, according to Robert Holmes’ gruesome stage directions: “Boze has gone. Or most of him. Only his legs, chopped off just above the knees, remain oozing blood across the cavern floor...”

Right: Peri and the Doctor are questioned by General Chellak (Martin Cochrane).

04m 39s Having entered the caves, Peri slips and falls onto an adjoining ledge – but appears to bounce back up momentarily!

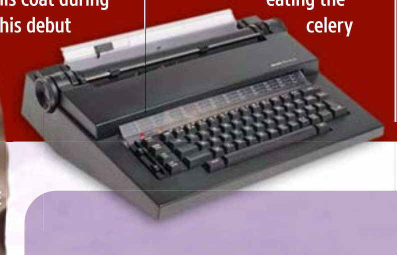
The Doctor helps Peri free her legs from the remains of a puffball-like object... but in Holmes’ stage directions, she’d landed her whole self in it: “Peri is lying in a puffball of white filaments, threshing [sic] to free herself but only getting more entangled...”

BEST CELERY



Exploring the caves in Part One, Peri asks the Doctor why he wears a celery stick on his lapel – much as every *Doctor Who* viewer had been wondering ever since the newly regenerated Doctor placed a frond of said vegetable on his coat during his debut adventure, *Castrovalva* (1982).

The answer is that it turns purple in the presence of those “certain gases in the Praxis range of the spectrum” that he’s allergic to. The line was supplied by script editor Eric Saward, who was inspired by the branding of his Olivetti Praxis 35 electronic typewriter. As scripted, the Doctor explained that eating the celery was “supposed to neutralize [sic] the gas”. Did it work, wondered Peri? “I’ve never had occasion to find out...” came the reply.



Far left: The Doctor, with celery on his lapel.

Left: An Olivetti Praxis 35 typewriter.

Above: The Doctor and Peri explore the caves.

05m 51s In a gallery, gunrunners led by Stotz (Maurice Roëves) wait beside a cache of arms. “It sure beats picking chacaws,” Stotz tells his antsy lieutenant Krelper (Roy Holder). Chacaws, according to Target Books noveliser Terrance Dicks, were spiked fruit grown on the penal plantations of Androzani Major: “The bodies of chacaw pickers were very soon a mass of scar tissue.” Stotz pronounces ‘chaw-caws’, but Krelper says ‘chock-aws’ – his accent suggesting that lots of planets have a north-east.

The gunrunners hide when the Doctor and Peri approach... finding a dice on the floor still warm. In the rehearsal draft, the Doctor told Peri to try to look friendly, since there were probably half a dozen guns trained on them from behind the rocks. Would giving a big smile and doing a tap routine seem friendly, wondered Peri? “From what I’ve seen of your dancing,” replied the Doctor, “that’d certainly get us shot.” Thinking them possible “Government peepers”, the gunrunners took aim at the pair – then exited as Captain Rones’ army men approached.

07m 51s Soon after, Major Salateen (Robert Glenister) informs General Chellak (Martin Cochrane) that two suspected gunrunners have been arrested beside a dump of gas weapons. “If Sharaz Jek gets his hands on gas weapons, we’ll be in a devil of a stew,” asserts Chellak – because, he added in lines lost from the rehearsal version, there’s “No wind to disperse the stuff and it won’t affect [Jek’s] androids, of course...”

08m 13s In his penthouse office on Major, Sirius Conglomerate head Trau Morgus (John Normington) presses a pager to summon his PA, Krau Timmin (Barbara Kinghorn) – his thumb concealing the brand name Grundig, since he’s actually holding an early 1980s TP 400 VT television remote!

On hearing that Chellak has taken two suspected gunrunners alive, Morgus turns and snarls “the spineless cretins!” directly

into the camera lens rather than *past* it, as director Graeme Harper had originally intended. This happy accident on the studio floor became a repeated motif…

10m 43s Chellak interrogates the Doctor and Peri in his office, where the Doctor gives his companion's full name – which, in the rehearsal draft, Holmes spelled not as Perpugilliam Brown, but "Perpeguillian".

In this version, Chellak told the Doctor that he found "torturing prisoners – even such scum as you – a distasteful procedure. But I can suffer it if necessary…"

12m 25s Having sent a thin stranger (Keith Harvey, uncredited) on a secret operation to the over-productive Northcawl copper mine, Morgus has Chellak show him the prisoners… and berates him for allowing one Sharaz Jek to spirit away their entire stockpile of something called spectrox. In the rehearsal draft, Morgus added: "Many tons of the most valuable substance in the universe and we have not seen an ounce of it, not a gramme." (The loss of this line would later prove significant…)

Morgus demands the Doctor and Peri's execution… unaware that almost everything in the army camp is being overseen and overheard by the sinister Sharaz Jek.

19m 03s The second scene dropped from the final day's schedule was doubly unfortunate, since it had already been dropped from the location shoot, probably for lack of time. Reworked from sand dunes to an inside gallery, it opened with the gunrunners eating from mess tins and Krelper spitting out some of the "Lousy lizard meat!" Stotz insisted that Jek would pay them the expected five kilos of spectrox, despite the loss of the guns: "We delivered, Krelper. He didn't collect. So he pays… He's got to or we cut him off. No more guns. No more ammo. How long'd he last, huh?"

"Morgus said that spectrox was the most valuable substance in the universe," muses the Doctor in the detention cell, but (as we saw at **12m 25s**) Morgus' statement to that effect was removed from the rehearsal script – so he said nothing of the sort.

The scene ends with an uncertain something appearing behind the Doctor and Peri. Camera directions specified: "See shape of dark android in from L to wipe frame."

At Conglomerate HQ, the President tells Morgus that the supply of lifespan-doubling spectrox must be resumed… even if it means offering Sharaz Jek an armistice.

23m 18s Via a video link, Morgus and the President (David Neal) watch as the Doctor and Peri, swathed in red cloth and tied to posts, are executed by firing squad. The final shot focuses on the troopers' automatic weapons opening fire – but stage and camera directions indicated differently. Holmes had the episode ending after the bodies of the Doctor and Peri were seen to be "kicked and torn" by the bullets: "They slump down the posts, held loosely by their bonds…" In his camera directions, Graeme Harper instead had the episode conclude on a close two-shot of the dummy Doctor and Peri: "See bullet FX on dummies. Freeze frame."

PART TWO

FIRST BROADCAST: 9 March 1984

Hit by laser fire, the red-wreathed targets slump dead.

02m 43s A blank-faced android has escorted the real Doctor and Peri into Jek's workshop to meet its master (Christopher Gable). Holmes appears to have envisaged Jek's servitors as monsters in their own right, and described them accordingly: "Many of the work-androids have been left gruesomely unfinished, possessing only one necessary eye or a bare semblance of a face." Stage directions confirmed that the Doctor and Peri's escort was meant to be one of these "rougher models".

03m 46s Chellak has discovered that the prisoners he had executed were actually androids made by Jek. To spare his boss' blushes, Salateen nominates Ensign Cass – the soldier who first discovered the truth, we presume – for a "deep penetration mission". Cut material from three Part Two scenes, including this one, was incorporated into the DVD Special Edition. Originally, Chellak observed that Salateen was the only officer to ever return from such a mission. This was a line seemingly meant to seed the imminent reveal that the real Salateen is in fact Jek's prisoner. →

A blank-faced android has escorted the Doctor and Peri into Jek's workshop to meet its master.

Top: The 'executed' android replicas of Peri and the Doctor.

Left: Prisoners of Sharaz Jek.

Right: Morgus (John Normington) in his office.

→ Jek wants the Doctor, and especially Peri, to live with him…

05m 32s On the surface, Krelper tells Stotz that he and two of the others want out. "You can either stick with me or you can stay here," says Stotz – before forcing a pill he claims is poison into Krelper's mouth. The true meaning of Stotz's line was contained in another cut section included in the Special Edition. Having released Krelper, he informed the other "lunkheads" that the ship "out there on autohold" wouldn't take an order without a release code: "So if you guys want to see Major again, you'd better make pretty certain nothing ever happens to me."

Trees can be seen on the horizon when Krelper sits up and spits out the pill – contradicting the Doctor's earlier claim that there's "nothing but sand" here on Androzani Minor.

10m 29s Morgus receives news of an explosion at Northcawl from Krau Timmin. But who's the late executive in whose memory Morgus calls for a half-minute's silence? This discontinuous reference indicates the loss of a chunk of dialogue earlier in the scene. Originally, Timmin told Morgus, "This will be a great blow to you. The Head of Minerals Division also died" – and it was this that prompted Morgus' on-screen remark, "How sad." (Holmes' original stage directions were ignored; at this point, he had Morgus reaching for a tissue to wipe his eyes.)

The scene ran on past Timmin's acknowledgement of her boss' order. After Timmin confirmed that the Head of Minerals had "five wives and many children", Morgus joked: "No wonder we had an over-production problem…" Next, he told Timmin to inform the ex-Head's widows that the company would pay the funeral expenses… then quickly corrected himself: "No, say that the company will contribute towards his funeral expenses."

Right: Krau Timmin (Barbara Kinghorn), Morgus' scheming PA.

13m 04s Jek's other prisoner, the real Salateen, has told the Doctor and Peri that they're showing symptoms of deadly spectrox toxaemia – caused when Peri caught her leg in a spectrox nest. Raw spectrox, deposited by the local bats, supposedly contains "a chemical similar to mustard nitrogen" – ie, the compound known as HN3, a blister agent used in chemical warfare.

One Professor Jackij discovered the only known antitoxin – the milk from a queen bat. Salateen's next line seems to have been altered in rehearsal. As written, he said that they'd need the milk from a colony queen: "Trouble is the old queens have gone down into the Deeps to die so you can't reach 'em."

Salateen warns the Doctor that Jek's androids, like the guard outside the door, are programmed to kill humans on sight… unless they're wearing a special belt plate. Jek even wears one himself, apparently – but if so, it must be *inside* his black leather keks, because it's certainly not visible.

Morgus receives news of an explosion from Krau Timmin.

That line "He even wears one himself" is intriguing. It might simply be there to cover a potential plot hole, but *The Fact of Fiction* can't help wondering if it's a ghost trace of a plot development that Holmes never followed through: did he intend Jek to be targeted by one or more of his own androids at some point?

15m 48s Jek angrily insists that his duplicate Salateen is "entirely perfect", whereupon the scene was cut short. As written, the Doctor observed that the android had lacked "sudoriferous ducts" – meaning it didn't sweat, despite the fact that it's "very hot on this planet". (No one else appears to be sweating much, it must be said.) Jek took the Doctor's criticism badly, telling him: "You have an uncommonly high opinion of yourself… I shall take pleasure in deflating some of that conceit on my return."

15m 50s "What a planet!" sighs Chellak, seemingly apropos of nothing, at the top of a scene cut down to next-to-nothing in the edit. Originally, the Salateen droid bustled in to report increasing activity in the magma level. Chellak was surprised, since the perihelion – ie, the orbital point where the planet passed closest to the sun – was "weeks away". Alt-Salateen told him that mud bursts could occur either side of said perihelion… but the engineers couldn't yet say whether one was on the way. This, then, was what prompted Chellak's opening exclamation.

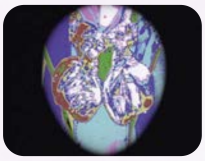
In another cut line, Chellak also told his ADC to notify all patrol commanders to be ready to pull back… except for the unfortunate Cass, who was to continue with his mission.

16m 01s Jek prepares to leave for a rendezvous requested by Stotz. Holmes imagined he would enter the

scene, "carrying a gun and swathed with bandoliers and ammunition pouches."

"Why I ever trusted that fescennine bag of slime!" rages Jek, using an archaic synonym for 'obscene' when he recalls his former business partner Morgus. It transpires that Morgus caused him to become horribly scarred in a mud burst.

Jek's ranting leads the Doctor to remark that he's "More of a tennis player than a cricketer" – a reference, surely, to the infamously ill-tempered on-court outbursts of then world number one John McEnroe.



20m 00s The Doctor gambles that the android guarding the door won't identify him as human – and (weirdly) the android sees his two hearts in front of his coat, when the picture cuts to its POV.

When Jek goes to fetch two kilos of spectrox to pay the gunrunners, Stotz realises his store must be close by.

23m 47s Stunned after being shot at by one of Jek's androids, then separated from Peri and Salateen, the Doctor hides from the gunrunners – but not behind a rock, in the original stage directions. When the magma creature attacks Stotz's party: "it passes the alcove where the Doctor is hiding, senses his presence, turns and lunges towards him..."

What's the creature – which Holmes described as having "the body armour of a gigantic armadillo, slavering crocodile jaws, and the short, powerful rear legs of a tyrannosaurus" – doing here, anyhow? In a line lost from the rehearsal draft of Part One, Salateen outlined the theory that "it lives in the Deeps, perhaps in the magma itself. Presumably it comes up to Blue Level when it's hunting for food..."

PART THREE

FIRST BROADCAST: 15 March 1984

The Doctor escapes when the creature is distracted by the gunrunners' fire.

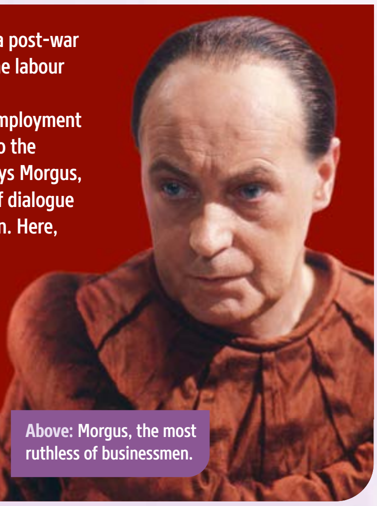
03m 46s Meanwhile, the real Salateen has returned Peri to Chellak's office... where Salateen suggests using his android self to feed Jek disinformation. On screen, the scene ends with Chellak saying that the escaped prisoners will have to stay out of sight in his private quarters. Originally, however, it continued with Peri saying, "Just as long as I can lie" and then collapsing. Informing Chellak of Peri's poisoned condition, Salateen said that a shot of "sulphadrone" would get her back on her feet... this being the injection he administers at the top of the subsequent Chellak's quarters scene.

GIZZA JOB

The stews of the city are full of... unemployed riff-raff," claims corporate boss Morgus early in Part Two. Most of them, counters the President, are unemployed because Morgus has closed so many plants: "It's caused great unrest..."

This was a positively edgy line, since unemployment – particularly in the UK's industrial heartlands – was *the* social issue of the early 1980s. In 1983, the number of jobless had risen above three million for the first time, with the rate continuing to rise to a post-war high of 11.7 per cent of the labour force the following year.

"Those without valid employment cards will be shipped off to the eastern labour camps," says Morgus, but a subsequent chunk of dialogue was cut in post-production. Here, Morgus suggested that those without a valid employment card should be disenfranchised, on the grounds that "People who don't contribute to the world's wealth have no right to a say in how it should be run..."



Above: Morgus, the most ruthless of businessmen.

04m 12s In Jek's workshop, while Stotz collects the agreed two kilos of spectrox, the Doctor's flippancy earns him a slap from Jek. (Holmes had intended Jek to smash the gun he originally carried down the side of the Doctor's head.) "That hurt like hell," says Peter Davison on the DVD commentary track, recalling how Christopher Gable, his vision impaired by the Jek mask, whacked him one for real.

On pain of having his arms torn out by Jek's androids, the Doctor tells Jek that Peri is probably in the army camp. "I must get the girl back, I must," snarls Jek. As written, he went on to call Peri "that pretty little featherhead!"

07m 21s This Chellak's quarters scene was another one cut short. After the General departed, Peri complained that her whole body was burning. "It's not the easiest of deaths," agreed Salateen, although he had no sympathy for soldiers who fell victim to spectrox poisoning: "If they're careless enough to touch the stuff that's self-inflicted injury." The sight of Peri's discarded belt plate gave him the idea to duplicate the plates, meaning the army could walk straight through Jek's androids: "Now we can have a bloodless victory. Except for Sharaz Jek's blood, of course..." (Which is why Salateen passes the plate to Chellak at the top of their next scene.)

07m 45s Escorting the Doctor to the gunrunners' ship, so he can be taken to see Morgus on Major, Stotz learns that the Doctor is suffering from spectrox toxaemia... in another scene that was supposed to have been filmed on location but had to be reworked for studio.

10m 56s En route to Major, Stotz has shown his chained-up 'spy', the Doctor, to Morgus... who begins to suspect that the 'execution' he witnessed was a hoax. Holmes' stage directions had Morgus deliver his "execution was a hoax" speech "almost to himself", meaning Morgus' to-camera soliloquies weren't *entirely* without scripted precedent.

The scene ends after Morgus concludes that only the President could have been responsible for the presumed fake execution, but one final to-camera shot was lost in editing. Cutting Stotz's hologram, Morgus told us: "I could be ruined!"

13m 03s Alone in the control room of Stotz's ship, the Doctor contrives to pull out one of two metal pieces that secure his manacles to a grille (described as one of two "locking tabs" that hold the grille in position). A sudden camera pan and a sound effect suggests that the metal piece has gone flying across the control room and landed on the floor, but in the close shot before, it's clear that the piece remains hooked behind the Doctor's back.

15m 00s Free of the grille, the Doctor uncovers a laser – supposedly "the flashing laser tube that acts as the ship's gyro control indicator" – which he eventually uses to burn through his manacles.

Two subsequent scenes were edited out. The first had Chellak telling Salateen about →

Right: The Doctor is held captive aboard Stotz's spaceship.

→ his prior conversation with Morgus, to whom he'd supplied false information in the expectation that Jek would be eavesdropping. Chellak found Morgus' lack of reaction to the news that they were closing in on Jek odd – which prompted an insight into the history of the human colony on Major. “Well, he's an aristocrat, isn't he? Descended from the nine hundred and all that,” said Salateen.

Then we cut to outside, where Jek – who's since learned that Chellak has sent the Salateen android off on a wild goose chase – was seen in the “f/g by corner” of the command hut as Chellak and Salateen exited (gone to speed up manufacture of the belt plates, supposedly). A single guard was left on duty outside the hut – whom Jek killed “soundlessly”, after taking him by surprise from behind...

15m 25s ... all of which explains how Jek has managed to stroll into Chellak's private quarters in order to chloroform and kidnap Peri, seemingly without any trouble.

17m 24s Paranoid Morgus murders the President by shoving him into the open shaft of his private lift. In Holmes' imagining, the industrialist shed crocodile tears after Krau Timmin arrived to learn the news, “breaking down and reaching for his paper tissues...”

Next, Morgus orders the lift maintenance engineer shot. According to Dicks' retelling, this was because he'd “demanded a disgustingly high bribe for adjusting the circuits so the door... would open with the lift still at the bottom”.

21m 39s The recovered Peri tells Jek that the army are about to attack, wearing duplicate belt plates so his androids won't return fire. She shouldn't know this, though, because the scene in which Salateen told her about his scheme was cut (see **07m 21s**).

But Jek has adjusted the real belt plates' signal from 80 to 50 beta-cycles – meaning General Chellak is in for a shock...

22m 03s Having turned Stotz's ship around, the Doctor – overcome by a “momentary dizziness”, apparently – sees a strange pattern emerging from the monitor in front of him. It resolves into the image of Androzani Minor... but a similar vertical striped pattern will be seen to accompany his regeneration at the end of the next episode. A premonition, then...?

Next: at Stotz's behest, Krelper burns through the sealed control room door – using a “thermic lance”, apparently.

Held at point-blank range, with the ship about to crash on Minor, the Doctor refuses to surrender to Stotz: “... I'm not going to let you stop me now!”

PART FOUR
FIRST BROADCAST: 16 March 1984

The landing rockets fire, flooring Stotz and allowing the Doctor to escape to the surface of Minor.

02m 25s Krelper and the last surviving gunrunner – whom Terrance Dicks describes as “a tactiturn type called Stark” – give chase... shooting at the Doctor's feet, perhaps with the intention of bringing him down without killing him?

05m 52s With the army closing in on Jek's HQ, Salateen's been shot down by an android. But Chellak's ordered his men forward, despite the fact that the belt plates aren't working: why? In dialogue trimmed from the top of this scene, Chellak told a soldier (Ian Staples) that “Jek only has a dozen or so androids. He can't stop us now.” Then, realising the mud released by the same burst that saved the Doctor moments before was about to flood the caves, he declared: “Our one chance is to take Jek's headquarter [sic] and get in behind his mud barriers.”

07m 26s While the Doctor enters the caves, Krelper and his pal return to Stotz's ship. Inside, Morgus is meeting with Stotz, having fled Conglomerate HQ. As written, Stotz described typical mud-burst behaviour to his boss: “Generally there's a little one – kind of a burp – and then the big one about an hour later. But I wouldn't want to get in the way of even the little one.”

09m 04s Alone with Stotz, Morgus reveals his plan to seize Jek's spectrox hoard. “But what about these mud bursts?” wonders Stotz. “If we go into the cave rigs after the first one...” begins Morgus – but what are “cave rigs”? The camera script gave the line as “into the caves rig”, which makes no more sense – unless “caves rig” was a typo and Morgus was supposed to say, “If we go into the caves *right* after the first one...” In which case, the cast corrected the line incorrectly.

10m 18s Chellak has pursued Jek to his HQ... where the sight of his unmasked features enables Jek to bundle the “momentarily paralysed” Chellak back out of the door, to die in the rush of mud. Perhaps the local seismic activity causes the door's visible wobble?

Over Stotz's comms, Timmin informs Morgus that warrants have been issued for his arrest; having turned witness against him, she's now head of the Conglomerate.

13m 33s Krelper and his comrade refuse to go with Stotz and Morgus to seize Jek's hoard... and so Stotz guns them down coldly, in a shocking turnaround that appears to have been an addition to Holmes' script.

On screen, Stotz exits the control room and waits a moment in the corridor

THE CREATURE CROAKS

Following Sharaz Jek's directions to the queen bat's eyrie in Part Four, the Doctor comes across the magma creature's corpse. This was a last-minute change to fill the hole left after the creature's intended demise was dropped from the final day's schedule (along with two Part One scenes, including the opening TARDIS scene). En route, the Doctor was supposed to collect the tripod-mounted theodolite discarded by the ill-fated Trooper Boze in Part One, so he might traverse a narrow rock ledge above bubbling magma – “using the pointed ends for support in the trickier areas.”

Director Graeme Harper intended to use a handheld camera to represent the oncoming magma creature's POV: “Walking towards DOC's back. As we almost get to DOC he turns.” The Doctor would have forced the tripod into the creature's mouth and run away: “On monster's head. Tripod in mouth, angrily swaying. Paws pulling out tripod from mouth and lurching forward to cam.” As the creature lumbered towards him, the Doctor would have dropped down, causing it to tumble over him and out of shot, as if “over the edge of the chasm... into the bubbling magma far below.”

Right: The Doctor discovers the corpse of the magma creature.

beyond... but both a studio light and the edge of the studio floor are briefly visible as he returns to murder his comrades.

13m 43s The Doctor stumbles past a deactivated android... just prior to a significant scene set in Jek's workshop, edited out for timing reasons (see also pages 63 and 65). Having realised that the delirious Peri is suffering from spectrox toxaemia, and needing an android to collect the bat's milk cure, Jek clicked on his command speaker, calling for any android units still functioning to respond... and was answered by the duplicate Salateen, rising out of a pile of mud-covered soldiers in a distant cave: "I hear you, master." Which explains why the Salateen droid suddenly reappears at a crucial juncture later.

17m 42s Seeking Jek's HQ, Morgus and Stotz hear a motor, indicating the way. In his novelisation, Terrance Dicks suggests that the villains have heard the "powerful hum" of an extractor fan that Jek had turned on just a few minutes before to help keep the feverish Peri's temperature down... meaning (as we'll see) that Jek's attentiveness will have helped bring about his demise.

17m 53s The head-and-shoulders shot of the Doctor pausing as he clambers towards the bats' eyrie, was 'flopped' in post – meaning his parting, and the mud stains on his coat, have switched sides.

18m 32s The milking of the queen was Peter Davison's final scene as the Doctor – recorded in one take in the last 30 seconds' studio time remaining on the final recording day. Holmes had envisaged a more sophisticated shot, suggesting "we pan down from this bucolic scene with its overtones of dimpled dairy maids and hay-scented cow byres, and close on the bat's head, somewhere by the Doctor's knee. A lizard eye blinks open, glowing green, then slowly closes again..."

Morgus and Stotz confront Jek – who strangles Morgus while Stotz pumps bullets into Jek's back, until the Salateen android returns and shoots Stotz dead.

20m 26s By forcing Morgus' head between the electrodes of some device or other, Jek has caused a fire to break out. When

the Doctor returns to scoop up Peri, he discovers the mortally wounded Jek clinging onto the Salateen duplicate. Stage directions required flames to be "running up the leg of the android" here.

21m 59s Having carried Peri back to the TARDIS, the Doctor has dematerialised his ship. He wonders "Is this death?" as he collapses after giving Peri all the bat's milk. Originally, his line came immediately after he'd checked his own pulse "with detached curiosity" – a detail lost on screen.

The Doctor tells the recovered Peri that the bat's milk "contains an anti-vesicant, I imagine". Mustard nitrogen, said by Salateen to resemble spectrox, is an actual vesicant – ie, causes blistering – which explains why Peri's pustules have vanished between shots.

"Interesting," adds the Doctor. This is a single-word catchphrase he's used at least once in all but one of his last eight adventures, ever since *Enlightenment* (1983).

23m 29s Just as the dying Fourth Doctor had in *Logopolis* (1981), the about-to-expire Fifth has visions of the friends who've accompanied him throughout his travels – with Tegan (Janet Fielding), Turlough (Mark Strickson), Kamelion (voiced by Gerald Flood), Nyssa (Sarah Sutton) and Adric (Matthew Waterhouse) speaking lines supplied by script editor Eric Saward.

Originally, each companion reappeared by simpler means than the 'revolving headshots' in the final programme: "The image blurs and we see Tegan... The image blurs and Turlough becomes visible..." (etc).

After experiencing a vision of Adric, the Doctor was directed to be on the verge of panic: "My past is catching up with me... I must regenerate!" Cue the Master (Anthony Ainley) demanding he die...

A new Doctor sits up, telling Peri he's changed... "not a moment too soon." **DWM**

FURTHER INFO

DVD

COMPANY 2|entertain
YEAR 2001 [deleted]/2010 [Special Edition]
AVAILABILITY Out now

VIDEO

COMPANY BBC Video
YEAR 1992
AVAILABILITY Deleted

NOVELISATION

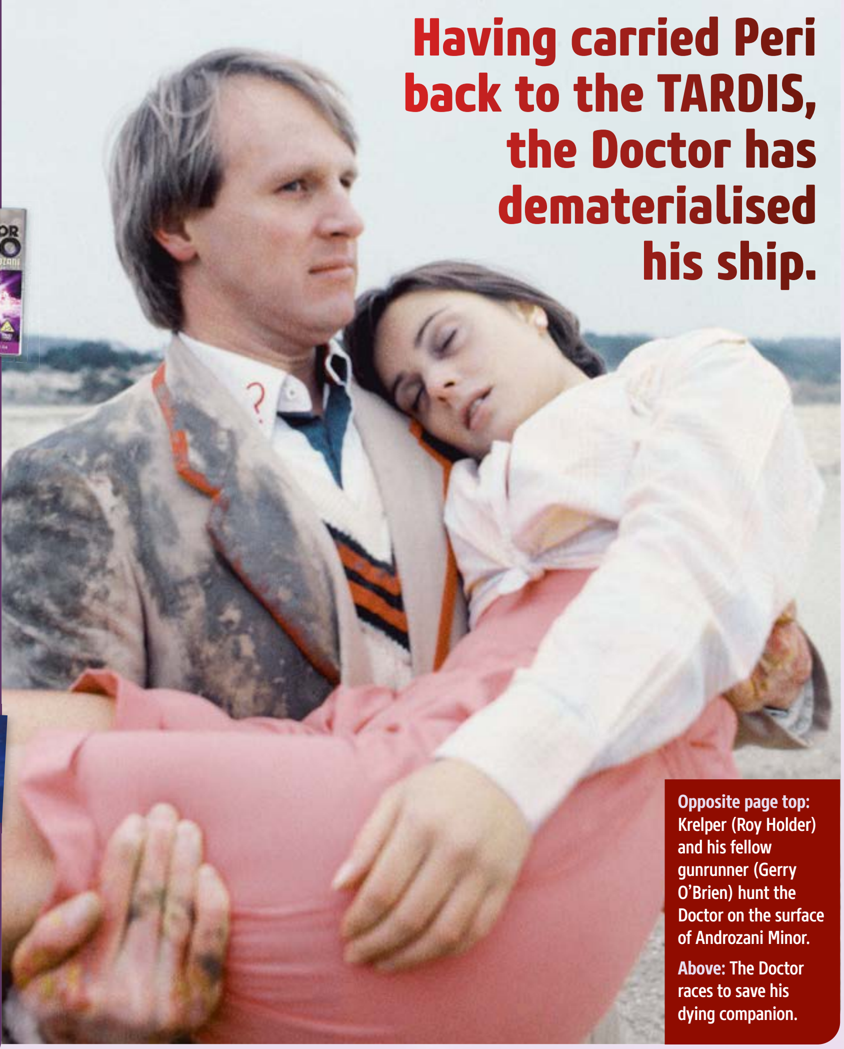
COMPANY WH Allen & Co/ Target Books
YEAR 1984
AUTHOR Terrance Dicks
AVAILABILITY Out of print

AUDIO BOOK

COMPANY BBC Audio
YEAR 2018
READ BY Peter Davison
AVAILABILITY Out now

MUSIC SOUNDTRACK CD

COMPANY Silva Screen
YEAR 2013
COMPOSED BY Roger Limb
AVAILABILITY Out now



Having carried Peri back to the TARDIS, the Doctor has dematerialised his ship.

Opposite page top: Krelper (Roy Holder) and his fellow gunrunner (Gerry O'Brien) hunt the Doctor on the surface of Androzani Minor.

Above: The Doctor races to save his dying companion.

APOCRYPHA

The adventures we might have missed between television episodes...

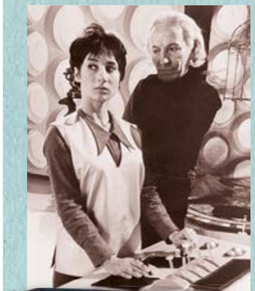
Radio Times
DOCTOR WHO
20th ANNIVERSARY SPECIAL
£1.50
Doctor Who's 20-year journey through eternity
The Five Doctors
The Doctor's companions: an A to Z
A chilling new, illustrated adventure
Plus
Your full-colour pull-out poster of Doctor Who and the Monsters
Win a day out with Doctor Who

What Is It? A short story in the *Radio Times Doctor Who 20th Anniversary Special*.

Who Wrote It? Eric Saward, then the series' script editor.

When Was It? November 1983.

Where Does It Fit? The Fifth Doctor is travelling with Tegan and Turlough.



Why Does It Matter? It answers one of *Doctor Who*'s oldest questions.

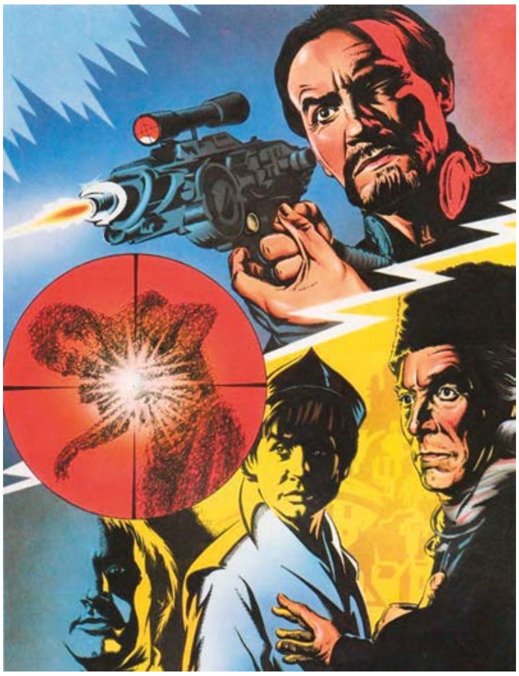
How Do I Find It? A PDF of the entire magazine appears on the DVD of *Enlightenment*, part of *The Black Guardian Trilogy* box set.

BBC DVD
DOCTOR WHO
THE BLACK GUARDIAN TRILOGY
MAWDRYN UNDEAD
TERMINUS
ENLIGHTENMENT

BIRTH OF A RENEGADE

Feature by **STEVE LYONS**

> *"Your first companion in the Tardis. I gather she affectionately called you 'grandfather'."*



The Master teams up with the Cybermen to conquer Gallifrey. He also has some shocking news for his arch enemy. The Time Lords once erased some inconvenient facts from the Doctor's memory. Their history, and the Doctor's own, has been a lie – with a certain young girl at the heart of it...

When *Doctor Who* turned 20 in 1983, the occasion was marked by a pair of special stories. Both revisited the Doctor's past on Gallifrey. Both pitted him against old enemies. Both reunited him with his first travelling companion. *Birth of a Renegade* was the first of these two stories, released in the run-up to the main TV event, *The Five Doctors*.

The Doctor answers a distress call from a remote sector of space. He lands aboard a drifting battle cruiser – which turns out to be a disguised TARDIS. The Master has lured him here, and his Cyber allies close the trap. They also have another prisoner, about whom the Master knows something the Doctor does not.

He knows who Susan really is.

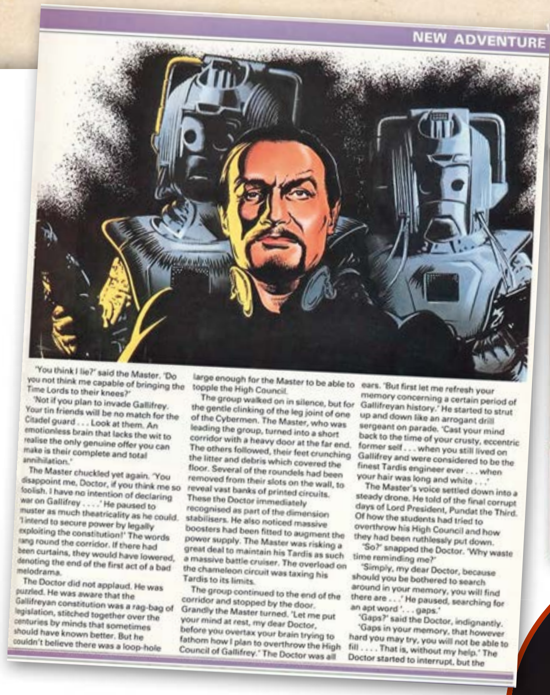
He leads with the claim that, despite all previous evidence, she isn't the Doctor's granddaughter. The Doctor confirms that, after fleeing from Gallifrey, he found a stranger hiding inside his stolen TARDIS. Being an old man at the time, he became a grandfather figure to her.

The most surprising thing about this revelation is how unsurprising it was. In the 1980s the prevailing view of *Doctor Who* fandom – and of its producer, John Nathan-Turner – was that the Doctor was an entirely asexual being. Offspring were definitely out of the question.

Birth of a Renegade accounts for Susan's existence while freeing the Doctor from the burden of having procreated. Nor would it be the only story to do so.

Above: A Mark Thomas illustration from *Birth of a Renegade*, featuring the Master, Susan and the Doctor.

Left: The Doctor (Richard Hurndall) and Susan (Carole Ann Ford) in *The Five Doctors* (1983).


NEW ADVENTURE

'You think I lie?' said the Master. 'Do you not think me capable of bringing the Time Lords to their knees?'

'Not if you plan to invade Gallifrey. Your tin friends will be no match for the Citadel guard . . . Look at them. An emotionless brain that lacks the wit to realise the only genuine offer you can make is their complete and total annihilation.'

The Master chuckled yet again. 'You disappoint me, Doctor, if you think me so foolish. I have no intention of declaring war on Gallifrey . . . .' He paused to muster as much theatricality as he could. 'I intend to secure power by legally exploiting the constitution!' The words rang round the corridor. If there had been curtains, they would have lowered, denoting the end of the first act of a bad melodrama.

The Doctor did not applaud. He was puzzled. He was aware that the Gallifreyan constitution was a rag-bag of legislation, stitched together over the centuries by minds that sometimes should have known better. But he couldn't believe there was a loop-hole large enough for the Master to be able to topple the High Council.

The group walked on in silence, but for the gentle clinking of the leg joint of one of the Cybermen. The Master, who was leading the group, turned into a short corridor with a heavy door at the far end. The others followed, their feet crunching the litter and debris which covered the floor. Several of the roundels had been removed from their slots on the wall, to reveal vast banks of printed circuits. These the Doctor immediately recognised as part of the dimension stabilisers. He also noticed massive boosters had been fitted to augment the power supply. The Master was risking a great deal to maintain his Tardis as such a massive battle cruiser. The overload on the chameleon circuit was taxing his Tardis to its limits.

The group continued to the end of the corridor and stopped by the door. Grandly the Master turned. 'Let me put your mind at rest, my dear Doctor, before you overtax your brain trying to fathom how I plan to overthrow the High Council of Gallifrey.' The Doctor was all ears. 'But first let me refresh your memory concerning a certain period of Gallifreyan history.' He started to strut up and down like an arrogant drill sergeant on parade. 'Cast your mind back to the time of your crusty, eccentric former self . . . when you still lived on Gallifrey and were considered to be the finest Tardis engineer ever . . . when your hair was long and white . . .'

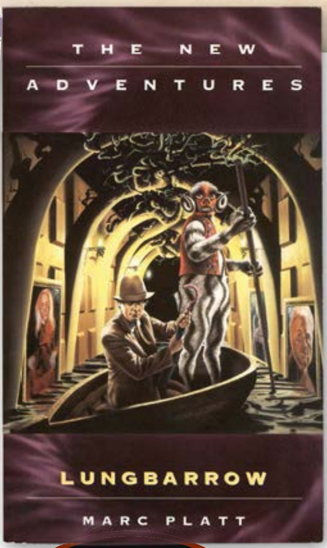
The Master's voice settled down into a steady drone. He told of the final corrupt days of Lord President, Pundat the Third. Of how the students had tried to overthrow his High Council and how they had been ruthlessly put down.

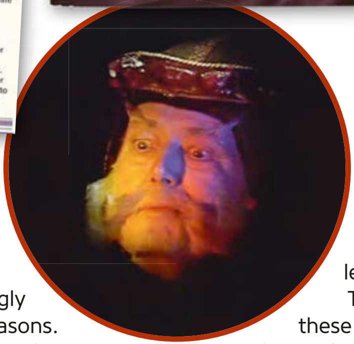
'So?' snapped the Doctor. 'Why waste time reminding me?'

'Simply, my dear Doctor, because should you be bothered to search around in your memory, you will find there are . . .' He paused, searching for an apt word '. . . gaps.'

'Gaps?' said the Doctor, indignantly.

'Gaps in your memory, that however hard you may try, you will not be able to fill . . . . That is, without my help.' The Doctor started to interrupt, but the





Far left: A page from *Birth of a Renegade*, showing the Master flanked by Cybermen. Art by Mark Thomas.

Left: *Lungbarrow* by Marc Platt, published by Virgin Books in 1997.

Below inset: Rassilon (Richard Mathews) in *The Five Doctors*.

Below left: Susan and the Doctor (William Hartnell) in *The Keys of Marinus* (1964).

Below right: The Doctor and Susan steal a TARDIS in *The Name of the Doctor* (2013).

Lungbarrow, a 1997 novel by Marc Platt, pursued a similar agenda to a very different conclusion.

Indeed, accounts of Susan's origins in various media often contradict each other. For a long time, however, *Birth of a Renegade* could claim to be the most legitimate version. It was written by a serving script editor, sanctioned by the *Doctor Who* production office and published by the BBC itself; what more did we need?

So, with all that in mind, here's what we learned about Susan in 1983.

Her real name is the Lady Larn. She's the only living descendant of Rassilon, the Time Lords' near-legendary founder. She was brought up by an adoptive father, Councillor Brolin. When she was seven years old, Gallifrey's students rebelled against a despotic president. They hoped to reinstate Rassilon's Law – the principal of hereditary leadership – and install Larn as their new ruler.

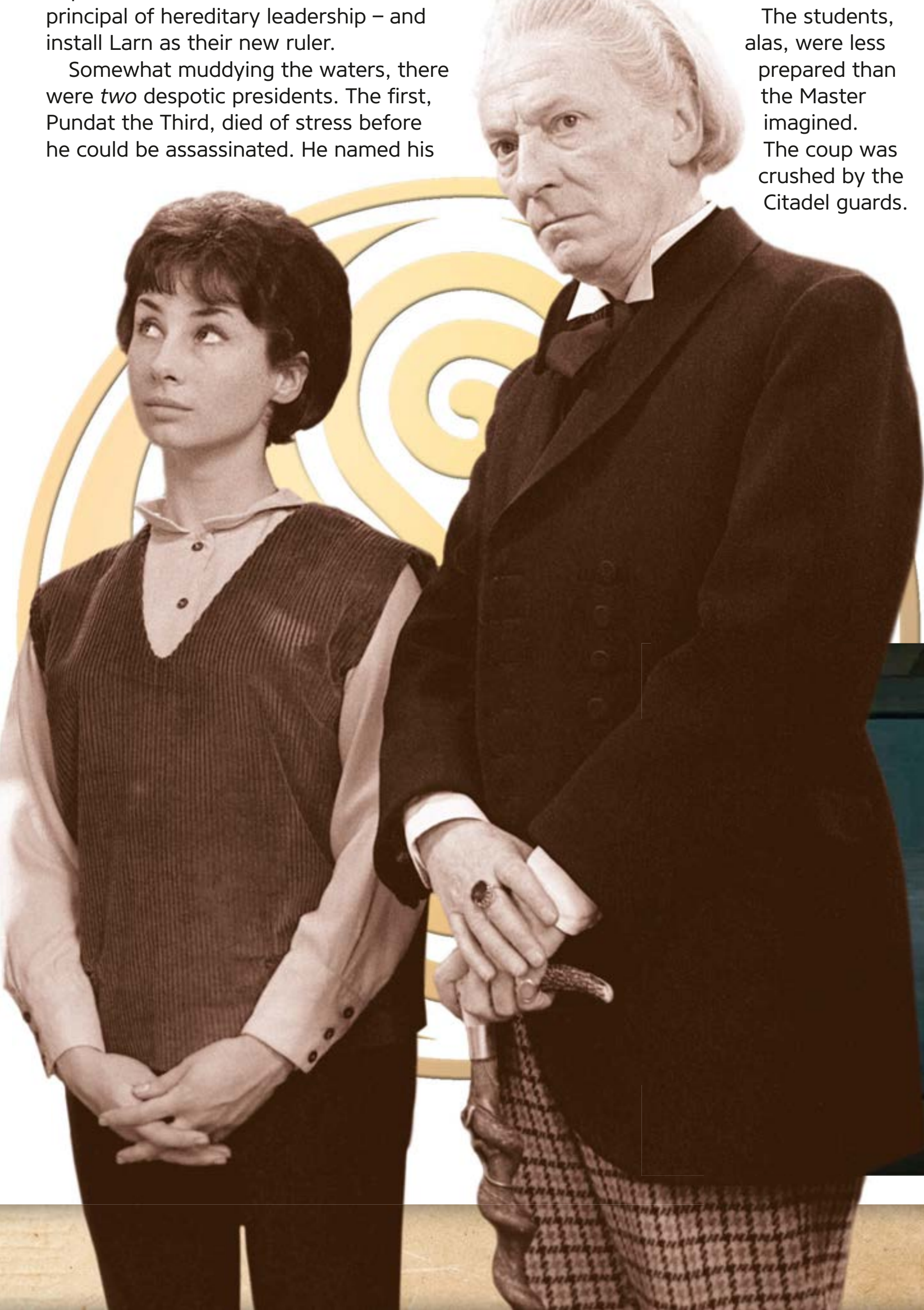
Somewhat muddying the waters, there were *two* despotic presidents. The first, Pundat the Third, died of stress before he could be assassinated. He named his most evil disciple, Councillor Slann, as his replacement. Then Slann was killed by the Master – who turned out to be behind the whole coup, though citing surprisingly 'sincere' reasons.

The students, alas, were less prepared than the Master imagined. The coup was crushed by the Citadel guards. A period of bloody reprisals followed, during which the Master, the Doctor and Larn all separately decided to leave their home world.

The Doctor's part in these events was minimal. The students tried to recruit him to their cause. "But as always," the Master sneers, "you proved indecisive." As a respected engineer, he wasn't killed, only had his memories wiped. Nor did the new regime wish to murder a child, so the Lady Larn was allowed to escape.

A lot has changed since this story was written. No longer is *Doctor Who* afraid to acknowledge the Doctor's one-time family, although we've yet to meet any natural-born children. Much has been said about his departure from Gallifrey, without Presidents Pundat or Slann ever meriting a mention. And that certainly looks like Susan being ushered into a TARDIS by the First Doctor in *The Name of the Doctor* (2013).

So, we must take *Birth of a Renegade* with a pinch of sodium chloride. Unless, of course, the Master had a grander scheme in mind and was, on this occasion, not being entirely truthful... **DWM**



Reviews

Our verdict on the latest episodes and products.

Doctor Who: The Collection – Season 14

Review by **JACQUELINE RAYNER**

Blu-ray

BBC Studios RRP £56.16
Featuring Tom Baker (Doctor Who), Elisabeth Sladen (Sarah Jane Smith) and Louise Jameson (Leela)
Contains *The Masque of Mandragora*, *The Hand of Fear*, *The Deadly Assassin*, *The Face of Evil*, *The Robots of Death*, *The Talons of Weng-Chiang*

BBC
DOCTOR WHO
THE COLLECTION
SEASON 14
12

Season 14 is generally acknowledged to be a standout collection of episodes. Does this release live up to that reputation?

The set is straddled by those two giants of the special features world, Toby Hadoke and Matthew Sweet. Hadoke has a talent for approaching subjects laterally, and he doesn't disappoint. Here he revisits the 1977 documentary (and ancestor of all DVD extras) *Whose Doctor Who*, assembling an impressive array of interviewees – best of all, tracking down several of the children who appeared, including the charming Caspar Hewett and former pupils of Smallwood Junior School, as well as making a poignant visit to the Matthews family. A fascinating and heartwarming feature.

On the previous Blu-ray sets, Sweet has been *In Conversation* with actors, but this time there's a welcome visit behind the scenes. Sweet talks to producer Philip Hinchcliffe about his three seasons on the show, and it's his most enlightening interview so far. It's not hard to imagine the quietly confident 29-year-old who took over *Doctor Who* in the mid-1970s with a clear vision of where he wanted to take it – more sci-fi, with stronger cliffhangers and a more plausible atmosphere. Hinchcliffe's opinion that success comes from the chemistry between those involved – producers, writers, actors etc – is borne out by his description of the serendipitous pairing of himself and script editor Robert Holmes. With Holmes having passed away long before the advent of DVD extras, we're given an insight into his work that's the next best thing to an interview with the man himself. Hinchcliffe is consistently generous in sharing any praise with his late colleague.

If success comes from chemistry, then it's unsurprising that the pairing of the Fourth Doctor and Sarah Jane Smith was so extraordinary. *Our Sarah Jane: The Life of Elisabeth Sladen* is a touching tribute to the much-missed actor, who died in 2011. Contributors include Tom Baker, David Tennant, Phil Collinson (who has some very good insights into the role of Sarah, as well as reminding us just how huge her return in 2006's *School Reunion* felt at the time), and Tommy Knight from *The Sarah Jane Adventures*, plus her friends and her daughter Sadie Miller, who contributes not only her own memories but frequent recollections of things her mother told her. As with Philip Hinchcliffe's account of Robert Holmes, it's the next best thing to an interview with the subject herself, although there are a few archive clips of Sladen in her own words.

Sladen's whole life and career is covered, including her work with the playwright Alan Ayckbourn, who spotted her talent early on. There are also clips of various television roles (including adverts), which are joyfully nostalgic. (It's still bizarre to hear the name 'April Walker' casually dropped into conversation when discussing the original casting of Sarah Jane Smith; a decades-long secret suddenly common knowledge!) There are very few people who can be said to have been so important to two discrete generations of children (as well as many others discovering her work after the fact), and when Tom Baker breaks down

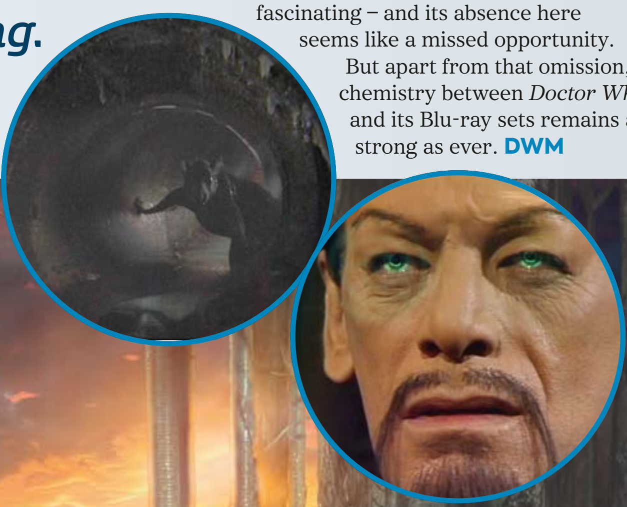
in remembering Elisabeth, many viewers will also be in tears. A gorgeous documentary on one of *Doctor Who*'s touchstones, a companion against whom all others are measured.

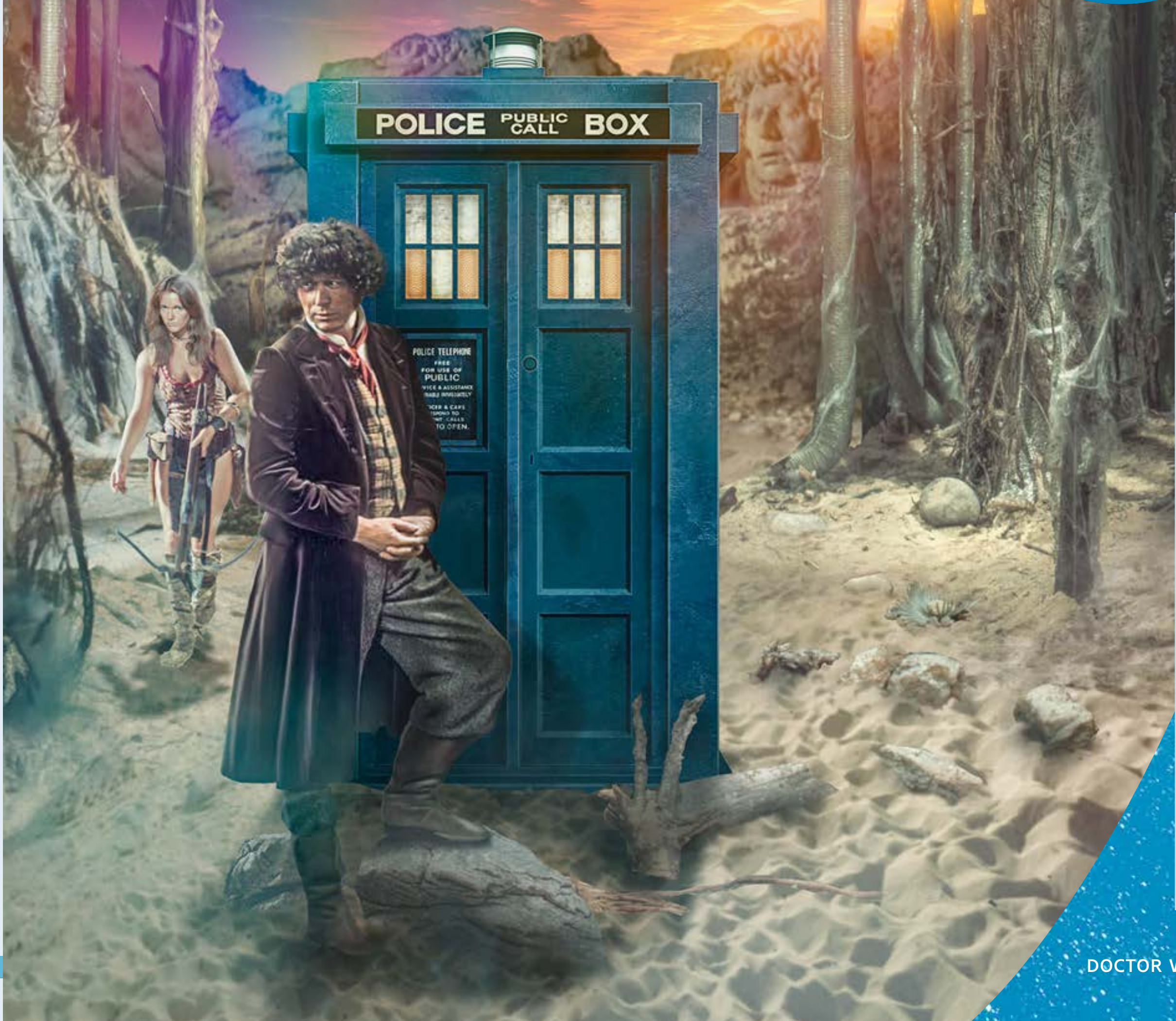
Other regular features are present: *Behind the Sofa* (once again benefiting greatly from having, in Philip Hinchcliffe, a figure from the production side of things), commentaries and updated production subtitles, plus some smaller features and archive material, including Tom Baker on *Call My Bluff* and the audio adventures *Doctor Who and the Pescatons* (originally realised on LP in 1976) and the BBC Schools radio broadcast *Exploration Earth: The Time Machine* (also 1976). There are also optional updated CG effects for *The Talons of Weng-Chiang*. Suffice to say, the giant rat is no longer cuddly.

Since the last time *The Talons of Weng-Chiang* was released, one area of discussion has become especially prominent: that of its attitude to and depiction of race. This is mentioned in passing in several features, but a proper exploration is notable by its absence – there could and perhaps should have been a dedicated documentary. When the matter is touched upon, the impression (probably unintended) is that critics are wrong merely because the story is brilliant; it's understandable not to want to see a favourite story erased, but the correlation is false. An analysis of the dichotomy between 'much loved' and 'unacceptable to current sensibilities', exploring how much 'of its time' is a legitimate excuse that negates any criticism, would be potentially fascinating – and its absence here seems like a missed opportunity.

But apart from that omission, the chemistry between *Doctor Who* and its Blu-ray sets remains as strong as ever. **DWM**

There are optional updated CG effects for *The Talons of Weng-Chiang*. Suffice to say, the giant rat is no longer cuddly.





Opposite page inset: Elisabeth Sladen at home in 1976.

Opposite page below left: Toby Hadoke records a scene for *Whose Doctor Who Revisited* in front of Television Centre.

Opposite page below right: Interviewer Matthew Sweet with producer Philip Hinchcliffe.

Top: Tom Baker, Louise Jameson and Philip Hinchcliffe are reunited for *Behind the Sofa*.

Above inset: Optional updated CG effects for the giant rat and the hypnotic eyes of Li H'sen Chang (John Bennett) in *The Talons of Weng-Chiang* (1977).

Left: Artwork for the inner packaging by Lee Binding, depicting Leela and the Doctor in *The Face of Evil* (1977).

Audio Frequencies

Reviewed this issue

The Lives of Captain Jack: Volume Three
Featuring Captain Jack, Jackie Tyler, River Song
RRP £24.99 (CD), £19.99 (download)

Susan's War
Featuring Susan, Ian Chesteron, the Eighth Doctor
RRP £24.99 (CD), £19.99 (download)

Available from bigfinish.com

Review and illustration
by **JAMIE LENMAN**

Let's face it – Captain Jack is a rock star, plain and simple. If Torchwood was his experimental side-band, then Big Finish's *The Lives of Captain Jack* is his indulgent solo project, a chance for him to take centre stage, doing whatever the hell he likes. And why not?

Guy Adams' *Crush* opens this, the third box set in the series, and returns us to familiar territory – Rose's flat on the Powell Estate. As Jackie Tyler eases into a slinky something on the eve of a big date, Camille Coduri eases into the character she created with effortless élan, chatting on the phone to her absentee daughter. Adams nails Russell T Davies' signature dialogue right from the start, as Jackie complains about haute cuisine: "If you can't put a flake in it, you're wasting everyone's time…"

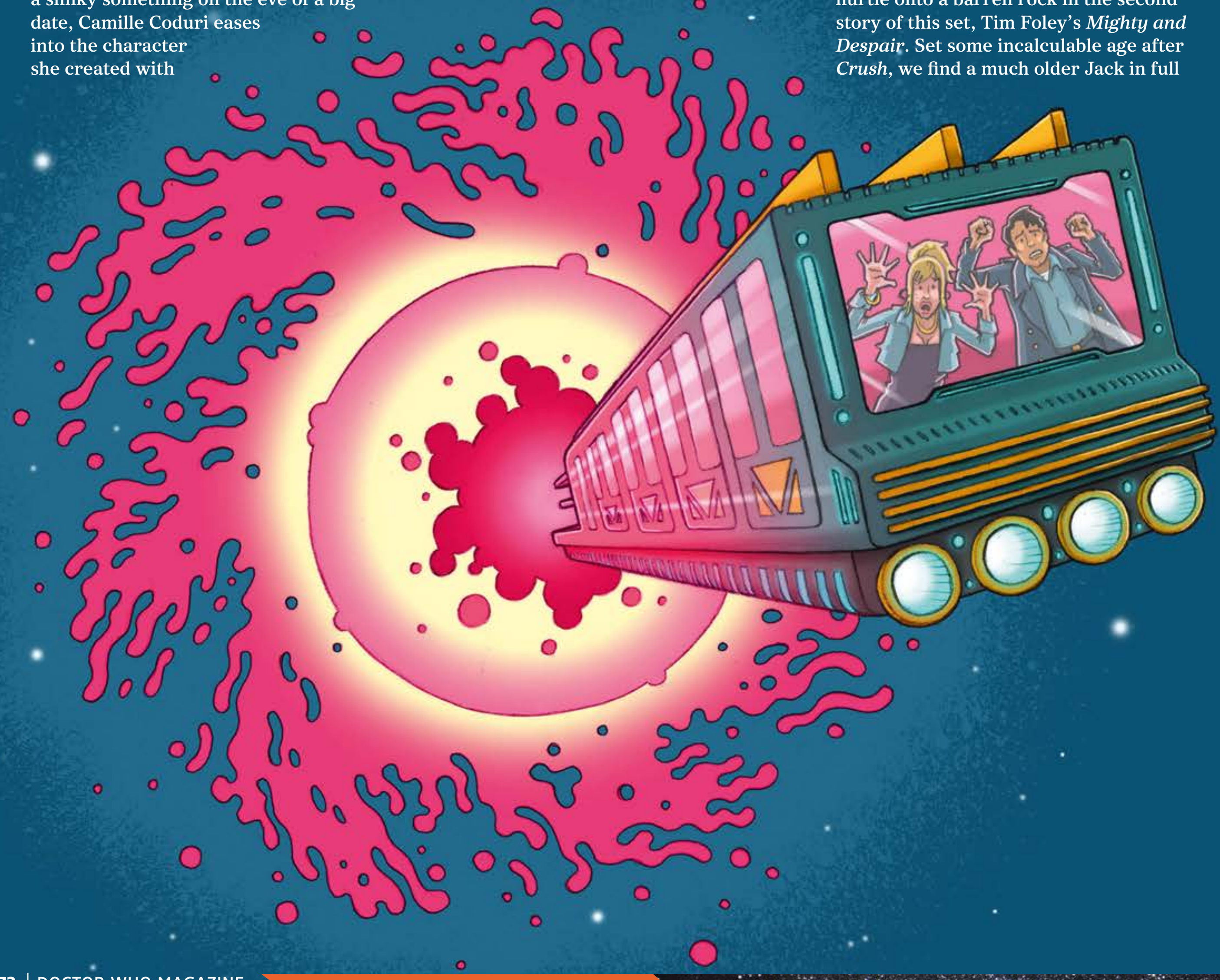
Soon enough, the Captain himself turns up to sweep Jackie off on a luxury space-cruise… which turns into eight hours on an intergalactic rail-replacement shuttle. Heralded by the canny switch from elegant orchestral score to tinny lift-muzak, it's one of many great moments of bathos that fit the character of Jackie so well.

Crammed inside the shuttle craft, Jackie is confronted by a race of aliens who avoid interaction at all costs. Jack's patient explanation of interplanetary customs falters as the passengers begin to die suddenly and without obvious cause, while still remaining silent and unmoved. Jackie's distraught reaction to the deaths and her incredulity at the aliens' perceived lack of empathy makes for a fascinating exploration of multi-cultural society. Is it wrong to comfort a dying person if their beliefs prohibit physical touch and even conversation? *Crush* shows that science fiction is at its most effective when used to ask real questions about our own world.

STARRING JOHN BARROWMAN
CAMILLE CODURI AND ALEX KINGSTON
FROM THE WORLDS OF
BBC DOCTOR WHO
THE LIVES OF
CAPTAIN JACK
VOLUME THREE

The murderous culprit is eventually revealed as a disenfranchised loner, taking revenge on an entire people, in a plot that feels very much like a modern parable on terrorism. As the shuttle craft plunges headfirst into a broiling supernova, it's left to Jackie to disarm the maniac by identifying with their feelings of loneliness and isolation. This speech, although beautifully delivered by Coduri, feels a little out of the blue – especially as she spent the entire first scene telling Rose to stop bothering her. But the emotions still ring true, and it's a testament both to the actor's performance and the solid foundations of the character.

Sadly, Mrs Tyler is left behind as we hurtle onto a barren rock in the second story of this set, Tim Foley's *Mighty and Despair*. Set some incalculable age after *Crush*, we find a much older Jack in full



hermit mode, grey-haired and shaggy, hiding away on a planet shrouded by a communications blackout. It's a treat to hear Barrowman play a world-weary, haggard version of this usually irrepressible character, but glimmers of his old self begin to shine through as he encounters two crash-landed refugees.

Usurped vampire noble Carla and her lady-servant Persis make for a charming couple, with actors Jessica Hayes and Joanna Van Kampen successfully conjuring an affectionate, decades-old relationship. Jack's initial refusal to aid bloodsucker Carla is a reflection of his own prejudices, echoing the previous story, but the two quickly discover they have much in common. As the years fly by in a slightly confusing montage, they ruminate on themes of patience and responsibility without even noticing that Persis has grown old before their eyes.

Spurred into action, Carla convinces Jack to face his fear and rejoin the universe by reaching out in the only way possible – walking directly into a time anomaly, towards a mysterious power at its centre that will enable radio transmissions. As Jack helps Carla to defeat her tyrant brother, lured to their bolthole at the end of the galaxy, she in turn helps him to defeat his own demons, and he is once again the rogue we know and love.

> **River Song and Captain Jack are a match made in heaven.**

The set rounds off with James Goss' *R+J*, a thrilling patchwork of *Doctor Who*'s best bits, adding some new favourites along the way. River Song is cut from the same kinky cloth as Captain Jack – a swaggering sexpot that Alex Kingston was born to play, and it really is a match made in heaven. Here, the basic premise of *The Lives of Captain Jack* is taken to its absolute extreme, bouncing around in Jack and River's personal histories at a dizzying rate, and of course *never* in sync.

R+J rather gives the impression that every time the Doctor steps out of the room, these two bump into each other – indeed, the pinwheel nature of this story is so discombobulating that it's actually something of a relief when they get some quiet time together, their voices almost a whisper. What emerges in these scenes is a sensitively written, genuinely heartfelt love triangle as River tries to work out who she wants more – the bad boy or the safe bet?

Before long, however, the pace quickens as the party resumes and I wouldn't have it any other way. One could be forgiven for assuming that this special crossover must be in celebration of some kind of anniversary, but if River has a motto, it's surely that you don't need any excuse to have a right old knees-up. Put a flake in that!

When we last saw the Doctor's granddaughter Susan, she was still dealing with the traumatic fallout from a deadly encounter with the Daleks, as heard in Big Finish's monumental *Lucie Miller* (2011). It's therefore surprising how readily she agrees to aid the Time Lords in their tangled struggle against the same foe in the four-part box set *Susan's War*. Regardless, Carole Ann Ford's recreation of a character she began playing an incredible 57 years ago is a perfect joy, and her time in the spotlight is long overdue.

Eddie Robson's *Sphere of Influence* sets the scene – the Time Lords are in desperate need of the Sensorites' help, and have recruited Susan as their agent, both for her telepathic abilities and her previous experience with the reclusive race. Of course, Susan needs a trusted advisor for this mission, so science master Ian Chesterton is duly plucked from his respective time-stream to accompany her on the corporate jolly.

When we join Ian in his home, he sounds almost as old as nonagenarian William Russell, but as soon as the action moves to the Sense-Sphere, the years fall away and he's the same vital man we remember. The two old friends barely have a moment to catch up as they're plunged into the planet's telepathic core for a *Matrix*-style battle with a sinister interloper, and after Ian saves the day with a great joke about annoying ringtones, it's a real shame to drop him back at home. Coal Hill School isn't going to govern itself, I suppose.

Next up, Simon Guerrier's *The Uncertain Shore* paints a bleak picture of a tourist trap operating under the shadow of looming invasion. On their mission to uncover a secret agent, the emotional Susan and her rigid escort Veklin (Beth Chalmers) somehow fail to gel – there's far more chemistry between the latter and prime suspect Faith (Trudie Goodwin), in a crackling scene that could give Jack and River a run for their money.

Eventually, the wave of war crashes over the legendary Florana as a saucer full of Robogrons lay waste to the island paradise (yes, you read that right and yes, it's exactly as brilliant as it sounds). Full praise to the sound designers here for making wha is essentially five →

Top: Jackie Tyler (Camille Codouri) in *The Christmas Invasion* (2005).

Above inset: Captain Jack Harkness (John Barrowman) in *The Sound of Drums* (2007).

Right: Alex Kingston and John Barrowman reprise their roles as River Song and Captain Jack.

CAROLE ANN FORD
WILLIAM RUSSELL
SETH CHALMERS
DAMIAN LYNCH
PAUL McGANN
BBC DOCTOR WHO
TIME WAR
SUSAN'S WAR
NICHOLAS BRIGGS AND THE DALEKS

→ or six actors feel like 'Saving Private Susan'. After a baroque series of twists and turns, 'Mrs Campbell' successfully identifies and outwits the rogue element, and we're treated to a vast info-dump explaining everything that happened, which is just as well. A glorious, if faintly bewildering, runaround.

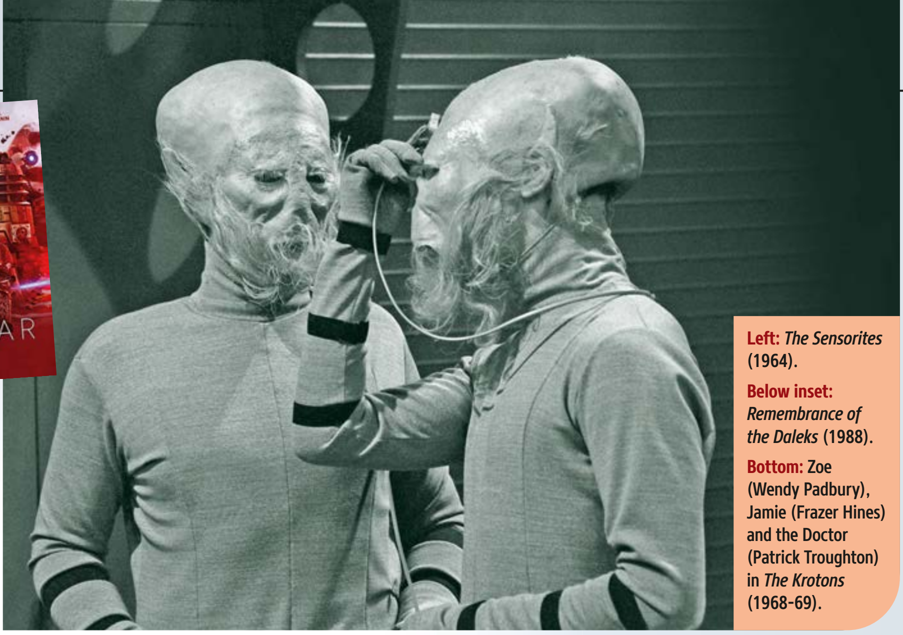
In Lou Morgan's *Assets of War,* Susan is ferried to a Gallifreyan refugee camp and comes up against military scientist Vibax, played with righteous zeal by Vincenzo Nicoli. Vibax has bred a race of terrifying monsters that he hopes will defeat the Daleks.

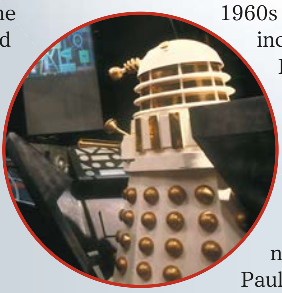
From this point, Susan is cast in the role of *Aliens'* Ellen Ripley, railing against the army's hubris as the monsters inevitably escape and overrun the facility. Only she, with her telepathic powers, is able to mollify them through their trainer and handler, a young Shobogan called Rennis (Roly Botha). At the climax of the story, Botha delivers a bitter and affecting monologue about life in the trenches of the Time War, revealing a deep crack in Gallifreyan society and recalling the tale of disenfranchisement and revenge told in the first story of the *Captain Jack* box set.

By the time we come to Alan Barnes' *The Shoreditch Intervention,* it appears that Susan has become a willing warrior, as she agrees to revisit the events of 1988's *Remembrance of the Daleks* and avert the destruction of Skaro. The story unfolds amidst a lovely pot-pourri of early 1960s Britain, from the Beatles-esque incidental music to mentions of the Krays. Even the infamous mods and rockers are at each other's throats, if only because each side is being controlled by opposing factions of Daleks!

Suddenly, the Doctor bursts onto the scene, but probably not the one you were expecting. Paul McGann brings the morose, war-torn version of his Time Lord into the fray, and at once we're reminded that, although they care for each other, he and his granddaughter "don't see eye to eye", as she so delicately puts it. He questions her motives, she decries his pragmatism, and the resulting reunion is bittersweet.

Aided by sparkly guest star Becky Wright as mod-chick Alex/Audrey (spoilers!), Susan works to manoeuvre the Daleks into a cunning trap, only to be swapped out by her grandfather at the last second. In a final, desperately sad scene, she rejects the Doctor's invitation to stay aboard their ship, and we really believe that these two people are the same characters who first flickered across our screens over half a century ago. As Susan steps out of the TARDIS to continue her story on her own, we can only hope that Big Finish will be there to document it for us. **DWM**





Left: *The Sensorites* (1964).

Below inset: *Remembrance of the Daleks* (1988).

Bottom: Zoe (Wendy Padbury), Jamie (Frazer Hines) and the Doctor (Patrick Troughton) in *The Krotons* (1968-69).

> The Time Lords are in desperate need of the Sensorites' help, and have recruited Susan as their agent.

Talking Book

BBC
DOCTOR WHO
THE KROTONS
TERRANCE DICKS
READ BY FRAZER HINES

Doctor Who – The Krotons

Featuring the Second Doctor, Jamie and Zoe
Written by Terrance Dicks
Read by Frazer Hines
RRP £20

Available from BBC Audio

It's impossible not to have a soft spot for *The Krotons*. It's the little story that could, a tale of crystalline monsters subjugating the primitive Gonds by being a bit shouty and draining the brain power of the race's gifted and talented. And then the Second Doctor, Jamie and Zoe arrive and kick off a revolution. So far, so *Doctor Who*.

Writer Robert Holmes hadn't yet risen to greatness with this first *Doctor Who* gig and the Krotons are lovably rubbish, but there's an undeniable charm to proceedings.

Terrance Dicks handled the Target novelisation of *The Krotons* some 16 years after the 1968-69 original. It's a straight adaptation achieved with his usual flair for concise yet engaging prose. His rendition of the TARDIS regulars is particularly pleasing – and that's the thing that anchors Frazer Hines' reading of this audio presentation right from the off. It's never short of breath-taking to hear the actor strip away the years to recreate TV companion Jamie, and his affection for both Patrick Troughton's Doctor and Wendy Padbury's Zoe shines through in his narration.

Hines' delivery boasts a soft urgency that complements Dicks' economic prose. He injects each character with a distinct tone without resorting to cod impersonation. His contribution is a very welcome return to the audiobooks range after a decade's gap since *Doctor Who and the Ice Warriors*. He's clearly having fun, especially with the Kroton voices, which are given audio treatment to render them close to their TV counterparts. Big, booming and a joy to listen to.

Sound design is on point, as usual, ranging from a subtle echo added to dialogue to create space and the whirring of Kroton servos, building to the dramatic destruction of the Dynatrope in the final act. At under three hours, *The Krotons* is a relatively brief but thoroughly enjoyable audiobook that evokes the spirit of the original production in affectionate style.

MARK WRIGHT

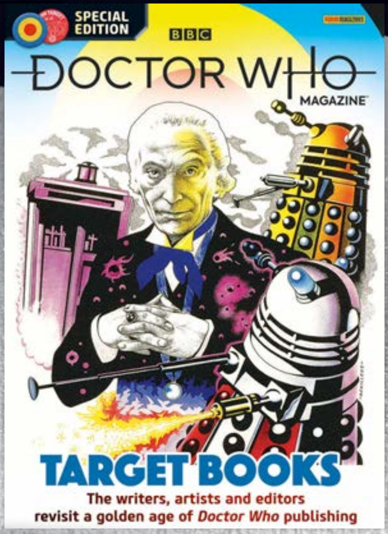
SUBSCRIPTIONS

FREE DELIVERY!

Don't miss any of the **Doctor Who Magazine** Special Editions

35% OFF

SPECIAL EDITION
BBC
DOCTOR WHO
MAGAZINE
IN STITCHES
Sophie Aldred, Camille Coduri, Katy Manning, Catrin Stewart and Anneke Wills
DRESS CODE
Wardrobe secrets from the series' designers
SCREEN TEST
The evolution of a Doctor Who costume
COSTUME DESIGN
Dressing the Doctor
From William Hartnell to Jodie Whittaker


SPECIAL EDITION
BBC
DOCTOR WHO
MAGAZINE
TARGET BOOKS
The writers, artists and editors revisit a golden age of Doctor Who publishing

13 ISSUES
& 3 SPECIALS
FOR JUST
£64*

SPECIAL EDITION
BBC
panini magazines
DOCTOR WHO
MAGAZINE
PLUS
20 YEARS OF BIG FINISH
INSIDE THE BLU-RAY COLLECTION
MISSION TO THE UNKNOWN
DALEK DOCUMENTARIES
AND MUCH MORE!
JODIE WHITTAKER
On her second year as the Doctor
MANDIP GILL
Out of the TARDIS with Yaz
THE 2020 YEARBOOK
TERRANCE DICKS
Tributes to Target Books' best-loved author
"WE HAVE TO KEEP PUSHING OURSELVES AND MOVING IT FORWARD"
Raising the stakes for Series 12 with executive producer Matt Strevens

CALL
01371 853619

EMAIL
drwhomagazinespecials@escosubs.co.uk

or **SUBSCRIBE ONLINE** at
www.paninisubscriptions.co.uk/drwhospec
and use promotional code **ds51**

TERMS AND CONDITIONS: *Offer valid in the UK only on Direct Debit subscriptions. Minimum subscription term is one year. Annual subscriptions after one year charged at £74.00 for 13 issues + 3 Specials. Offer valid from 30 April to 27 May 2020. Annual subscriptions usually £65.00 (regular issues) or £85.00 (regular issues plus Specials).
UK Bar Rate: DWM £65.00, DWM plus DWM Specials £85.00. EU Bar Rate: £140.00, DWM plus DWM Specials £176.00. Rest of World Bar Rate: £140.00, DWM plus DWM Specials £176.00.
The subscriptions hotline is open Mon-Fri 9.00am-5.30pm. Calls from a BT landline will cost no more than 5p per minute, mobile tariffs may vary. Ask the bill payer's permission first.

Competitions

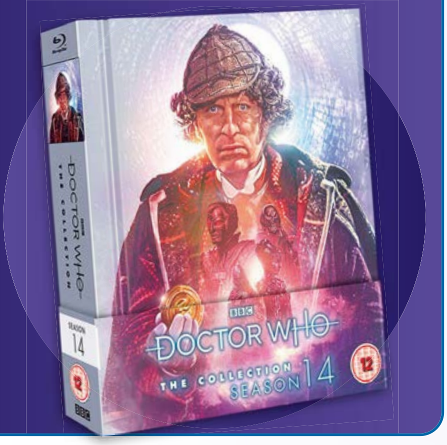
Your chance to bag the latest *Who* goodies!

WIN!

The competitions are free to enter. Just visit the **DWM** website and follow the links: doctorwhomagazine.com/competitions

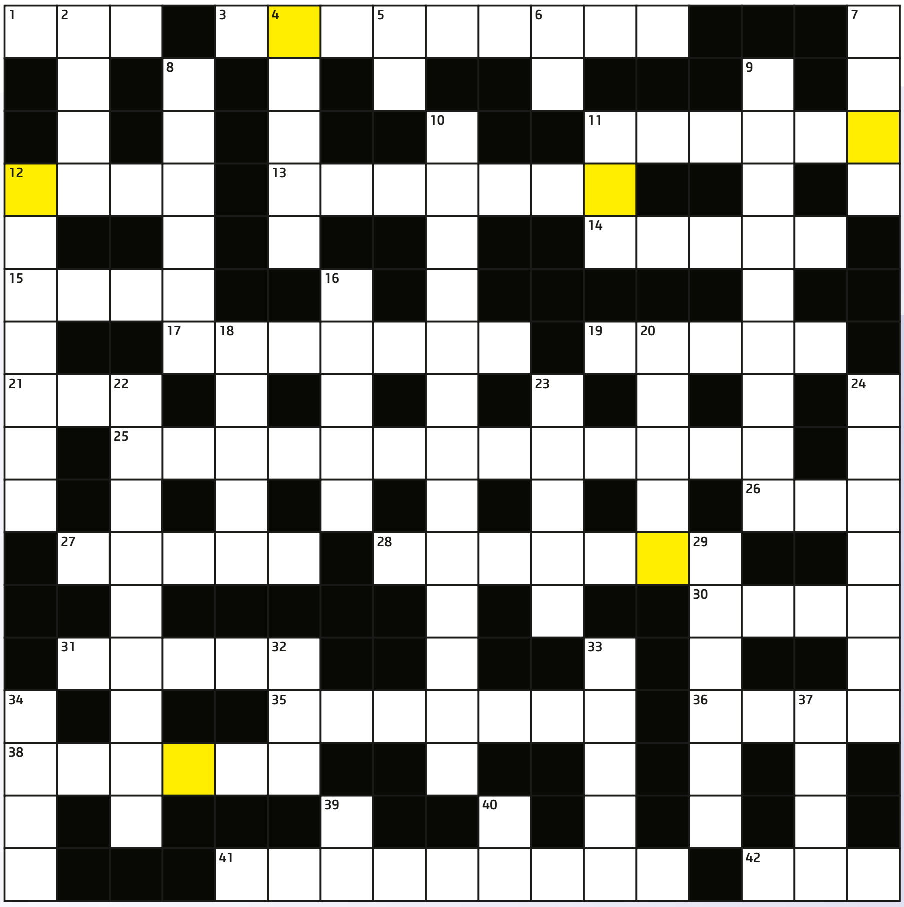
THE COLLECTION
SEASON 14
BLU-RAY BOX SET

The latest Blu-ray box set includes all the episodes from 1976-77's Season 14, starring Tom Baker as Doctor Who, Elisabeth Sladen as Sarah Jane Smith and Louise Jameson as Leela. This lavishly packaged set contains *The Masque of Mandragora, The Hand of Fear, The Deadly Assassin, The Face of Evil, The Robots of Death* and *The Talons of Weng-Chiang*, and is released on 4 May, RRP £56.16. **DWM** has **FIVE** copies of the box set to give away to lucky readers who can rearrange the letters in the yellow squares of the crossword to form the name of a powerful Time Lord.


DOCTOR WHO
THE COLLECTION
SEASON 14
BBC

Do you know your Unearthly Child from your Timeless Child?

DWM CROSSWORD


1 2 3 4 5 6 7
8 9
10 11
12 13
14
15 16
17 18 19 20
21 22 23 24
25
26
27 28 29
30
31 32 33
34 35 36 37
38
39 40
41 42

ACROSS

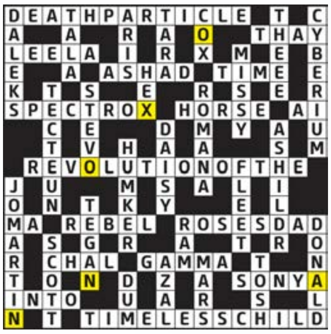
1 (and 28 Across) Sailor on the *HMS Teazer* (3,7)
3 (and 25 Across) Events after the Lone Cyberman recovered the Cyberium (9,2,3,8)
11 The Doctor called her Fred (6)
12 Journey ___ – a pilot saved by the Doctor (4)
13 Great great great great grandaughter of the Brigadier in the *New Adventures* (7)
14 Miss Hartigan's first name (5)
15 ___-plastic – weapon used against the Nestenes (4)
17 Planet destroyed by the Nimon (7)
19 Dear friend and mentor of Tryst (5)
21 Tasha ___ – mother superious of the papal mainframe (3)
25 See 3 Across
26 __pod – device created by Cybus Industries (3)
27 (and 24 Down) Crewmember of Sanctuary Base 6 (5,7)
28 See 1 Across
30 Planet with telepathic flora, visited by the Doctor and Susan (4)
31 He fell in love with the last of the Chimerons (5)
35 The first of the leisure planets (7)
36 Creature experimented on by Crozier: The – (4)
38 (and 42 Across) Sworn enemy of Morgus (6,3)
41 His identity was taken by the Chameleons (9)
42 See 38 Across

DOWN

2 Zeta minor – *Planet of* ___ (4)
4 A Sontaran (5)
5 Production code of *The Power of the Daleks* (1,1)
6 Purpose for which psychic paper is often used (1,1)
7 The _-_ Foundation – medical facility (2-2)
8 Sacred Bob, for example (6)
9 Colleague of 41 Across (9)
10 He played Rassilon (7,6)
11 Contraband traded in *The Smugglers* (3)
12 Member of the Coal Hill Year 8 Gifted and Talented Group (7)
16 Susan ____ – played Vivian Fay (5)
18 Creature that attacked Fang Rock (5)
20 Homeless man eaten by the Master (5)
22 Stockpiled by Count Scarlioni (4,5)
23 Wife of Sabor (5)
24 (See 27 Across)
29 Tranquil Repose was based here (6)
32 Junior police officer (3)
33 Crewmember on the *Alaska* (5)
34 Galaxy where you'd find Vortis (4)
37 Professor Travers' daughter (4)
39 Wife of Clifford Jones (2)
40 Production code of *The Evil of the Daleks* (1,1)

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTION


DEATHPARTICLE T C
A A R A O THAY
LEELA I R X M E B
E A ASHAD TIME E
K T S E R S E R
SPECTROX HORSE AI
C E D M Y A U
T V H A A S M
REVOLUTIONOFTHE
J U M S A L I
O N T K Y E L
MA REBEL ROSESDAD
A S G R A T R O
R CHAL GAMMA T N
T O N D Z A SONYA
INTO U A R S L
N T TIMELESSCHILD

LAST ISSUE'S PRIZE WORD: XOANON

SERIES 12: ORIGINAL TELEVISION SOUNDTRACK MUSIC CD

The original television soundtrack for *Doctor Who*'s 2020 series is available now from Silva Screen. The two-disc collection features the incidental music from Series 12, composed by Segun Akinola. Among the 48 tracks are new themes for the Master and the Cybermen.

"From the experimental sounds of *Orphan 55* to the emotional rollercoaster of *The Timeless Children*, it's been a complete joy working on the music for Series 12," says Segun. "I hope that whilst listening to this album, fans can relive all their favourite moments."

BBC
DOCTOR WHO
SERIES 12
ORIGINAL TELEVISION SOUNDTRACK MUSIC BY SEGUN AKINOLA

Doctor Who Series 12: Original Television Soundtrack is available now from *silvascreen.com*, priced £13.92 on CD or £9.99 to download. Thanks to Silva Screen we've got **FIVE** copies to give away. To be in with a chance of winning one, correctly answer the following question:

Who was Segun Akinola's predecessor as composer for *Doctor Who*?

A Larry Bronze **B** Barry Silver **C** Murray Gold

WHITE WITCH OF DEVIL'S END BLU-RAY

Blu-ray Disc
From the world of BBC TV's DOCTOR WHO
THE WHITE WITCH OF DEVIL'S END
THE WHITE WITCH OF DEVIL'S END
THE ACCLAIMED SIX PART DRAMA SERIES
starring DAMARIS HAYMAN
12

The six-part drama *White Witch of Devil's End* is produced by Reeltime Pictures. The series is a sequel to the 1971 *Doctor Who* classic *The Dæmons* and stars Damaris Hayman, who reprises her role as Olive Hawthorne.

Olive tells her life story, from childhood to her final days as the magical guardian of Devil's End. Olive must defend the village, but what happens as she reaches the end of her life? Who will protect the townsfolk then?

The Blu-ray also includes a commentary by Damaris Hayman, director Keith Barnfather, and writers David J Howe and Sam Stone; the behind-the-scenes feature *Weaving Magic*; *The Scriveners* writers' story; singer Linzi Gold's theme song, plus a panel discussion with the creative team.

White Witch of Devil's End is available now from Amazon, priced £16.72 on Blu-ray. We've got **FIVE** copies to give away. Fancy trying to win one? Just answer the following question correctly:

What is the name of the pub in the 1971 serial *The Dæmons*?

A The Cloven Hoof **B** The Horned Beast
C Lucifer's Tavern

THE THIRD DOCTOR ADVENTURES: VOLUME SIX AUDIO DRAMA CD

BBC
DOCTOR WHO
THE THIRD DOCTOR ADVENTURES
POISON OF THE DALEKS • OPERATION: HELLFIRE

The Third Doctor Adventures: Volume Six includes two brand-new adventures starring Tim Treloar as the Doctor, Katy Manning as Jo Grant, John Levene as Sergeant Benton and Jon Culshaw as Brigadier Lethbridge-Stewart.

In *Poison of the Daleks* by Guy Adams, UNIT has been seconded to handle security at Breathe Industries' new air filtration plant. When a man seems to appear out of thin air and die, the Doctor's curiosity is piqued. Stranded on a distant planet, the Doctor discovers the terrible truth behind Breathe Industries' technology: his oldest enemies, the Daleks.

The second story is *Operation Hellfire* by Jonathan Barnes. When the Doctor accepts an invitation to an audience with a popular horror writer, he's expecting a rather dull evening. But he quickly senses the presence of another Gallifreyan nearby. The Time Lords have a mission for him...

The Third Doctor Adventures: Volume Six is available from *bigfinish.com*, price £24.99 to pre-order on CD (release date TBC) or £19.99 as a download. Thanks to Big Finish we'll have **FIVE** copies of the CD to give away to lucky readers. To have a go at winning one, answer this question correctly:

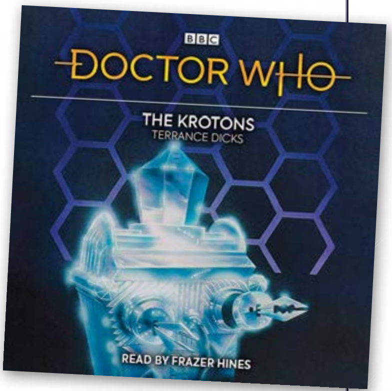
Whom does the Doctor claim to have met in the 1972 TV story *Day of the Daleks*?

A Napoleon **B** Nelson **C** Wellington

THE KROTONS TALKING BOOK CD

Frazer Hines, who played Jamie, reads Terrance Dicks' novelisation of Robert Holmes' 1968-69 serial *The Krotons*, a story featuring the Second Doctor, Jamie and Zoe.

Long ago, strange crystalline creatures came down from the stars and settled on the planet of the Gonds. Over the years they educated the Gonds through teaching machines in the great Hall of Learning. In return, the Gonds periodically selected their two most brilliant scholars to become 'companions' to these mysterious beings.



But when the Doctor, Jamie and Zoe arrive on the planet, they soon discover the true purpose of the aliens and learn what it really means to be a Kroton companion...

The Krotons is available now, RRP £20 on CD, or £17.99 to download. Thanks to BBC Audio we have **FIVE** CD copies to give away. If you'd like the chance to win one of them, just answer the following question correctly:

What is the name of the strange machine that houses the Krotons?

A The Dynatrope **B** The Zoetrope **C** The Miniscope

TERMS AND CONDITIONS The competitions open on Thursday 30 April 2020 and close at 23.59 on Wednesday 27 May 2020. One entry per person. The competitions are not open to employees of **DOCTOR WHO MAGAZINE** or anyone else connected with **DWM**, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. **DWM** will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter. To read the BBC's code of conduct for competitions and voting visit https://www.bbc.com/editorialguidelines/guidance/code-of-conduct Prizes will be sent to winners as soon as possible. However, due to the Coronavirus lockdown restrictions there may be a delay in dispatching some items.

Coming Soon...

We talk to the talents behind the upcoming *Doctor Who* releases.

AUDIO DRAMA

Preview by **DAN TOSTEVIN**

BIG FINISH
RRP £24.99 (CD), £19.99 (download)
RELEASED May

Written by **David K Barnes, John Dorney, Matt Fitton, Lisa McMullin**

COMPRISES
1.1 Lost Property by Matt Fitton
1.2 Wild Animals by John Dorney
1.3 Must-See TV by Lisa McMullin
1.4 Divine Intervention by David K Barnes

STARRING
The Doctor **Paul McGann**
Liv Chenka **Nicola Walker**
Helen Sinclair **Hattie Morahan**
Tania Bell/Weather Presenter **Rebecca Root**
The Curator **Tom Baker**
Aisha Akhtar **Amina Zia**
Zakira Akhtar **Avita Jay**
Jim & Midge/Treadwell/Robber **Robert Portal**
Meter Reader/Sanjit/Paramedic/Mugger **Raj Ghatak**
Ron Winters/Medtech Worker **David Shaw-Parker**
Tony Clare/Jack Addison **Jeremy Clyde**
Robin Bright-Thompson **Joel James Davison**
Ken Bright-Thompson/Bouricaye **Alan Cox**
Sergeant Andy Davidson/Advert Presenter **Tom Price**
Mr Bird/News Presenter/Fly Tipper **Clive Wood**
Rafaella Hicks/Teeja/Waitress **Aurora Burghart**

Stranded 1

The TARDIS is dead. The Doctor and his companions, Liv Chenka and Helen Sinclair, are stuck in one place and time. For Helen, a linguist from the 1960s, it's a world where promising progress has been made. For Liv, a medic from the far future, it's a primitive era with much still to be achieved. And for us, the listeners, it's home.

The Eighth Doctor is back, and he's about to face his biggest challenge yet: ordinary life on modern-day Earth.

"I think we were all determined to see how far we could push *Doctor Who* and still have it be *Doctor Who*," says John Dorney, one of the writers of *Stranded*. "We'd done quite a lot of stories that were epic battles between Time Lords and other monsters, and lots of quite continuity-heavy stuff. The general idea was to get away from that and do something that had a very different vibe."

Like its immediate predecessors – *Dark Eyes*, *Doom Coalition* and *Ravenous* – the *Stranded* storyline will unfold over 16 episodes, released in four volumes. But in every other respect, it's designed to be different from what's come before.

"We were about halfway through *Ravenous* when I started thinking about what we were going to do afterwards," says David Richardson, producer of the Eighth Doctor audios. "We always aim for the next beginning point we've reached the end point of any particular arc. I realised that we'd done three long, 16-part epic stories, and I felt really strongly that if we were going to come back and do another set of 16, we had to go for a complete change of tone and pace."

Stranded 1 contains the first four episodes, all of which take place in present-day London. "The idea that David pitched to us, for this first volume in particular, was: what if Doctor Who was living in your street?" explains writer and script editor Matt Fitton. "It's day-to-day London – as it was in October last year, anyway – with the Doctor living not just in your street, but in your house."

"There's that wonderful thing of the familiarity of London, and the sights and sounds of the city," says Rebecca Root, one

DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
Peter Davison and Sarah Sutton in
THE HAUNTING OF THOMAS BREWSTER
by Jonathan Morris
Featuring Leslie Ash, Christian Coulson and John Pickard
BIG FINISH
FULL CAST AUDIO DRAMA

of the series' stars. "And that kind of highlighted the sci-fi elements. At times, you forgot that you were doing a *Doctor Who*, because it was playing out like a domestic drama. And then there'd be some sort of sci-fi element, or something mysterious happens..."

"We're telling much more domestic, real-world stories," Matt agrees. "There's a little bit of a fantasy or sci-fi element, just by nature of it being *Doctor Who* and the growing threat that will start to appear. But it's very much the Doctor as a fish out of water. What's frustrating him more than anything is the fact that he's got to live one day after another, and he doesn't have great mysteries to solve or deadly villains to stop."

What he does have is a house. 107 Baker Street, a fixture of audio *Doctor Who* since 2008, is back as the Doctor's base of operations.

"The Baker Street house was introduced in Jonathan Morris' story *The Haunting of Thomas Brewster*," David reminds us. "It's lodged in my mind because that was the first Big Finish production I attended as a producer, and the house kind of fascinated me. I continued using it in *The Fourth Doctor Adventures*, it reoccurred in *Dark Eyes*, and Jonny himself used it in the monthly range, so it's got its own little history."

The last we heard, the house had been left in the hands of Thomas Brewster – a Victorian urchin who travelled with the Fifth and Sixth Doctors. "Brewster has split it up into flats, rented them out, and then disappeared, travelling around the world," explains David. "The Doctor comes in, takes over the building, and is looking →

> "It's very much the Doctor as a fish out of water." MATT FITTON

FRIEND FROM THE FUTURE

"There are big things going on in *Stranded* that might not necessarily be evident from these initial adventures," says David Richardson, the series' producer. "Having the enigmatic presence of the Curator allows us to hint at that."

The mysterious Curator was introduced on screen in 2013's *The Day of the Doctor*. Tom Baker played the role, and the dialogue raised the possibility that he was a future Doctor revisiting an old face.

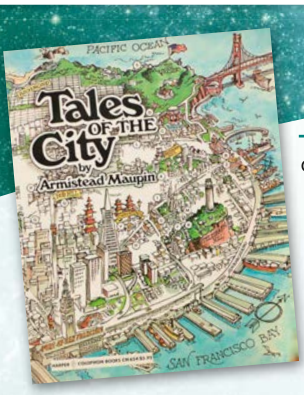
"I think Tom Baker found it interesting coming back to play it," David says. "You can't write or portray him as the Doctor because he has this very shady, enigmatic side to him. And I think that presented Tom with a bit of a challenge. When he did *The Day of the Doctor*, he was just in one scene, whereas for this he's got a bigger ongoing role within one of the episodes, and he had to find a way of maintaining the momentum of that different kind of performance."

He features in Matt Fitton's *Lost Property*, the opening episode of *Stranded*. "It's a tricky line to tread, because you want to keep him enigmatic, but you don't want to have him do nothing in the plot," says Matt. "If he *is* this wise, all-knowing version of the Doctor, then he knows how things should play out. So it's something very big and cataclysmic that will cause him to stir from his under-gallery..."

Top left: The Doctor's Baker Street residence first featured in *The Haunting of Thomas Brewster* (2008) by Jonathan Morris.

Top right: The Curator (Tom Baker) and the Doctor (Matt Smith) in *The Day of the Doctor* (2013).

Left: Hattie Morahan, Joel James Davison, Tom Price, Aurora Burghart, director Ken Bentley, Nicola Walker, Rebecca Root, Alan Cox, producer David Richardson and writer Lisa McMullin.



→ after all these different tenants.

“I started to realise during the process that it’s a little bit like a sci-fi version of Armistead Maupin’s *Tales of the City* stories. They’re about a house in San Francisco: there’s the landlady, and each of the different apartments within the house has really lovely, fascinating, diverse characters in them. That’s what the set-up is in *Stranded*, with the Doctor as the landlord of the house in Baker Street.”

That lends the series a large ensemble cast, many of whom are introduced in *Lost Property*, the opening episode of *Stranded 1*.

“I wanted, in the first episode, to give a feeling of this being an occupied house,” says its writer, Matt Fitton. “People are coming and going, so we get to meet everybody in the corridors and on the stairs, going about their business. Which I think made it a scheduling nightmare for the director, Ken Bentley! But I wanted us to get a flavour of who everyone is and what their relationships are.”

There are two characters in particular that the Big Finish team is counting as new companions. The first is Tania Bell, played by (and written for) the aforementioned Rebecca Root.

“I think I experienced a bit of a crossed wire when I got the offer,” says Rebecca, laughing. “On the first day of recording · I suppose this would have been a couple of weeks before Christmas – David Richardson pulled me into the office and wanted to do a little vox pop. He said, ‘How do you feel about being made a companion?’ And I said, ‘I’m sorry, what?’ Obviously I knew the storyline of the one that we were recording, but he said, ‘The future box sets! Didn’t your agent tell you?’ I couldn’t believe it – my jaw hit the floor. It was just a wonderful, wonderful Christmas present.”

Tania is *Doctor Who*’s first openly transgender companion. “I’m delighted to say that with most of the work that I do, one’s gender identity is, if remarked upon at all, actually very unremarkable,” says Rebecca. “It *is* mentioned in this story, but it’s so lightly touched on that really you’d be forgiven for saying, ‘Was that a reference to her gender? Oh! Fine, moving on.’ It’s so quick, and the moment is over before you know it.”

It comes in the early stages of a love story between Tania and another female character. “They’re dating, and building and developing a relationship like any other character in any other drama,” says Rebecca. “It feels enormously contemporary and very open. It’s a great privilege to be part of that storyline.”

The other new regular is an established character: Andy Davidson, the Cardiff police officer played by Tom Price in *Torchwood*.

“I wanted to have Andy in a couple of episodes,” explains David Richardson. “Out of courtesy, I got in contact

WHO IS THE DOCTOR?

Confining the Doctor to a single time and place recalls the Third Doctor’s exile to 20th-century Earth. But the situation in *Stranded* is very different, and it cuts to the core of the Doctor’s identity.

Back then, he was able to work on his TARDIS, but the Eighth Doctor’s ship is now an empty wooden shell. “I think he feels that loss quite keenly,” says script editor Matt Fitton. “He’s lost a part of himself, as well as losing access to the adventures that keep him going.”

And while the Third Doctor had a job with the Unified Intelligence Taskforce, *Stranded* is set at a time when the organisation has been defunded. “Because he was taken on as UNIT’s scientific advisor, he had a role in life,” says producer David Richardson. “I think what *Stranded* is about is: who is the Doctor when you take away his role?”

That’s exemplified in the episode *Wild Animals*. “You’re trying to be what you were before,” Helen Sinclair tells the Doctor. “The righter of wrongs, the fighter for justice. You’re trying to be the Doctor. But that doesn’t work here. This is ordinary life.”

“He doesn’t know what he wants and who he is,” says David. “It’s up to his companions and friends to show him.”

Top left: Armistead Maupin’s *Tales of the City*.

Top right: Brigadier Lethbridge-Stewart (Nicholas Courtney) and the Doctor (Jon Pertwee) in *Terror of the Autons* (1971).

Far left: Tom Price as Andy Davidson in *Torchwood*.

Left: Rebecca Root and Tom Price.

with [*Torchwood* creator] Russell T Davies and said, ‘Would that be OK?’ And he said, ‘Oh, great idea, Tom’s brilliant. Why don’t you have him as a new companion?’ The idea hadn’t occurred to me until then, but the chance to carry Andy through and give him an ongoing part in the story made perfect sense, and it works brilliantly.”

Andy joins *Stranded* in the third episode, written by Lisa McMullin. “We got to pick the episodes that we wanted to write, and I was excited to look at Andy, so I bagsied that one,” she says. “I just loved the idea of plonking him into Baker Street. He’s meant to be keeping a low profile, and the first person he bumps into is the Doctor. I just loved the idea of him going, ‘Oh no, I’ve blown this almost immediately!’”

For Lisa and the other writers of *Stranded 1*, the challenge was to come up with stories that felt like *Doctor Who* without being able to use many of the series’ core elements.

“This was the first Big Finish thing that I’ve been in on from the very beginning, so I was there when we were starting to outline the idea and work out how the series might go,” Lisa says. “It was actually quite fun to play with those restrictions, and to think of what on earth could happen – other than ‘He goes to the shops’!”

Lisa came up with *Must-See TV*, a story of strange goings-on at the Baker Street house. “All of the televisions in all of the flats start acting really peculiarly, broadcasting things they’re not supposed to be broadcasting,” she explains. “Including the residents – some of their interactions start popping up on television. And there’s a new resident at Baker Street: strange, mysterious Mr Bird.”

Another of the stories, John Dorney’s *Wild Animals*, has no sci-fi elements at all. “John describes it as a ‘modern-day historical’,” explains David Richardson, “in that the Doctor gets involved in an adventure in modern history but there’s no aliens involved.”

“I realised when I was writing it that it went beyond just being a ‘contemporary historical’ and effectively became an anti-*Doctor Who* story,” says John. “You’re showing what a *Doctor Who* story is by showing what it isn’t, if you know what I mean. The absence of something defines it.”

For John, what makes an unconventional *Doctor Who* story work is the presence of the Doctor. “If you’re telling a slightly ‘domestic’ story, for want of a better term, but you’ve still got him hanging around in the middle of it, he’s going to bring an edge to the storytelling. I know people have thought, ‘Is it going to be a soap? Is it going to be a sitcom?’ No, because there’s still this guy in the middle of it who bends stories to him, rather than fitting into a story that goes another way.”

> **“You’re showing what a *Doctor Who* story is by showing what it isn’t.”**
>
> JOHN DORNEY

The plan is for the characters to be the series’ driving force as it progresses. “It’s really rooted in friendships and relationships,” says Lisa. “David was talking about the TV series *This Is Us*, which looks at a family across three different generations. That’s the sort of thing we’re trying to do – to look at a group of people who live together, how their pasts have impacted on the present, and how the present impacts on the future. But it’s really about relationships and friendships, and love in all kinds of different forms.”

“The Baker Street setting is our anchor, and our lead ensemble is part of that, so those are the elements that carry on through *Stranded*,” says David. “It’s funny, it’s heart-breaking, it’s intriguing, and it will make you look at *Doctor Who* in perhaps a very new light.” **DWM**

Above: Hattie Morahan, Rebecca Root, Tom Price, Paul McGann and Nicola Walker.

Upcoming Releases

AUDIOS

MAY RELEASES

▶ *Scorched Earth* [Sixth Doctor] by Chris Chapman
Big Finish
£14.99 (CD), £12.99 (download)

▶ *The Third Doctor Adventures: Volume Six* by Guy Adams, Jonathan Barnes
Big Finish
£24.99 (CD), £19.99 (download)

▶ *Regeneration Impossible* [Eleventh and Twelfth Doctors] by Alfie Shaw
Big Finish £2.99 (download)

▶ *The Paternoster Gang: Heritage 3* by Roy Gill, Lisa McMullin, Robert Valentine
Big Finish £24.99 (CD), £19.99 (download)

▶ *Torchwood: Iceberg* by Grace Knight
Big Finish £10.99 (CD), £8.99 (download)

Thursday 7 May

▶ *The Third Alien Words Collection* [comprising talking books of *The Rescue*, *The Creature from the Pit*, *The Twin Dilemma*, *Paradise Towers* and *The Happiness Patrol*]
BBC Audio £13 (download)

BLU-RAY / DVD

Monday 4 May

▶ *Doctor Who: The Complete Twelfth Series* [Thirteenth Doctor]
BBC Studios £49.99 (Blu-ray steelbook), £39.99 (Blu-ray), £34.99 (DVD)

▶ *Doctor Who: The Collection – Season 14* [Fourth Doctor]
BBC Studios £56.16 (Blu-ray)

MAGAZINES

Thursday 28 May

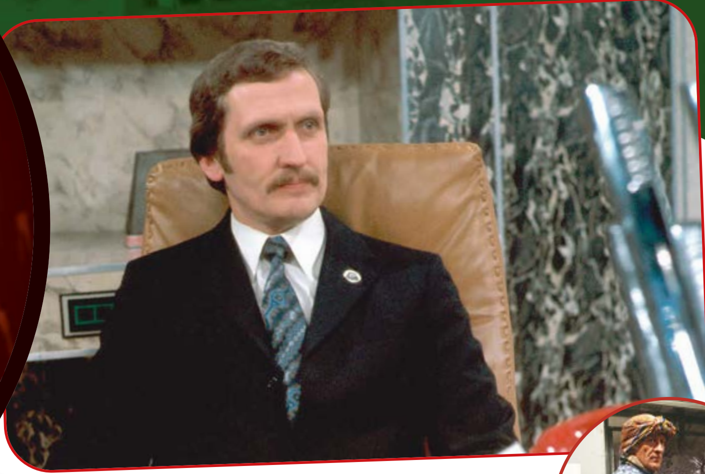
▶ **DWM** 552 Panini £5.99

THE Blogs of Doom

Sneaky peeks into the secret diaries of characters in the Doctor's orbit...

#31: Doris Griffiths

The Green Death
(1973)



Hello, my lovely. I expect you're wanting to know what it's like, working at the Global Chemicals? Well, you never know where you are with the blessed place from one day to the next! Ever since Mr Stevens has come in, it's been "Do this, do that, don't go in there, that's a security area, Mrs Griffiths, and don't forget to dust my executive nick-nacks."

He's a funny one, that Mr Stevens. I'm not talking about how he runs the place, that's none of my business. If he wants to install loads of security cameras, electric gates, and hire a load of security guards, that's his own affair. It would be nice if he could provide some of those new jobs he's promised us, because my Stan's been sitting at home making the place untidy ever since they closed the mine. Not that I'd want him working down there, mind. You know what they've been saying. Anyone who goes down there comes up bright green! And dead! Dai Hughes, he was the first to die. Then Dai Evans, he was next to die. Then Bert – he died too, even though he's not called Dai.

I'm telling you, Llanfairfach hasn't been the same since the mine closed. You know something unnatural got at Miss Cartwright's tabby in the middle of the night, and she hasn't been right since. I was telling her, "You want to nail up your catflap, love. You don't know what might be coming in after dark." But she was having none of it.

Where was I? Oh yes, Mr Stevens. Half the time he acts like he doesn't even run the place. I've seen him sitting in his office, listening to his music on his headphones, all glassy-eyed, dead to the world! "I must not be disturbed, Mrs Griffiths," he tells me. I mean, my Stan's the same with his Shirley Bassey but at least he's not doing it during office hours! These city folk, they don't know the meaning of an honest day's work!

And that's not all. The other day, I was doing the hooverin', right, and I thought, I haven't given the top floor a good going-over for ages. So while Mr Stevens was away with the fairies I borrowed his key and went up in the special lift. And you should see what he's got up there! A whole load of jukeboxes, tape players and refrigerators, like the end of *Sale of the Century*, it was! All whirring away they were. And all in need of a good hooverin', I couldn't help but notice. So I found a plug socket, took out the plug, plugged in my Goblin, whipped out my Glade and started giving the place a quick once-over with my crevice nozzle.

Well, wouldn't you know but five minutes later Mr Stevens bursts in, all wild-eyed and red in the face. "What the hell do you think you are doing, you insane woman?" he yells. "I'm doing the hooverin', isn't it?" I tell him. "You've unplugged the –" he says, before spotting where I plugged in my Goblin. Then he pulls out my plug and plugs the whatever-it-was back in, and all the tape players were whirring away again, right as rain. I don't know what he was so worried about!

Well, after that, I never went up there again, I can tell you! But then you'll never guess what happened to me. I had just nipped into the pumping room to do some dusting, when what do I see but all these things in the pipe. Horrible they were, like giant maggots, some of them 12 inches long or more! Anyway, I was shaking at the sight, I was, and I run out, right into the arms of nice Mr Elgin. Oh, he is a gentleman, that one. Reminds me a lot of Mr Chance from *Crossroads*, very dashing, you know? So I tell him what I saw, "Horrible it is!" – and go home for a bit of a lie-down.

You'd think that would be the end of it, but you'd be wrong. I go in that afternoon to have a word with Mr Stevens about compensation, only to find that Mr Elgin has mysteriously disappeared and – this defies all explanation, this does – someone had nipped into the cleaning cupboard and stolen my overalls, my headscarf and my favourite bucket! I mean, being terrorised by obscene larvae is one thing, but having someone helping themselves to my wraparound pinny takes the biscuit! I'm tamping, I am, and so I've decided, the moment Mr Stevens comes down from his jukebox room, I'm handing in my notice!

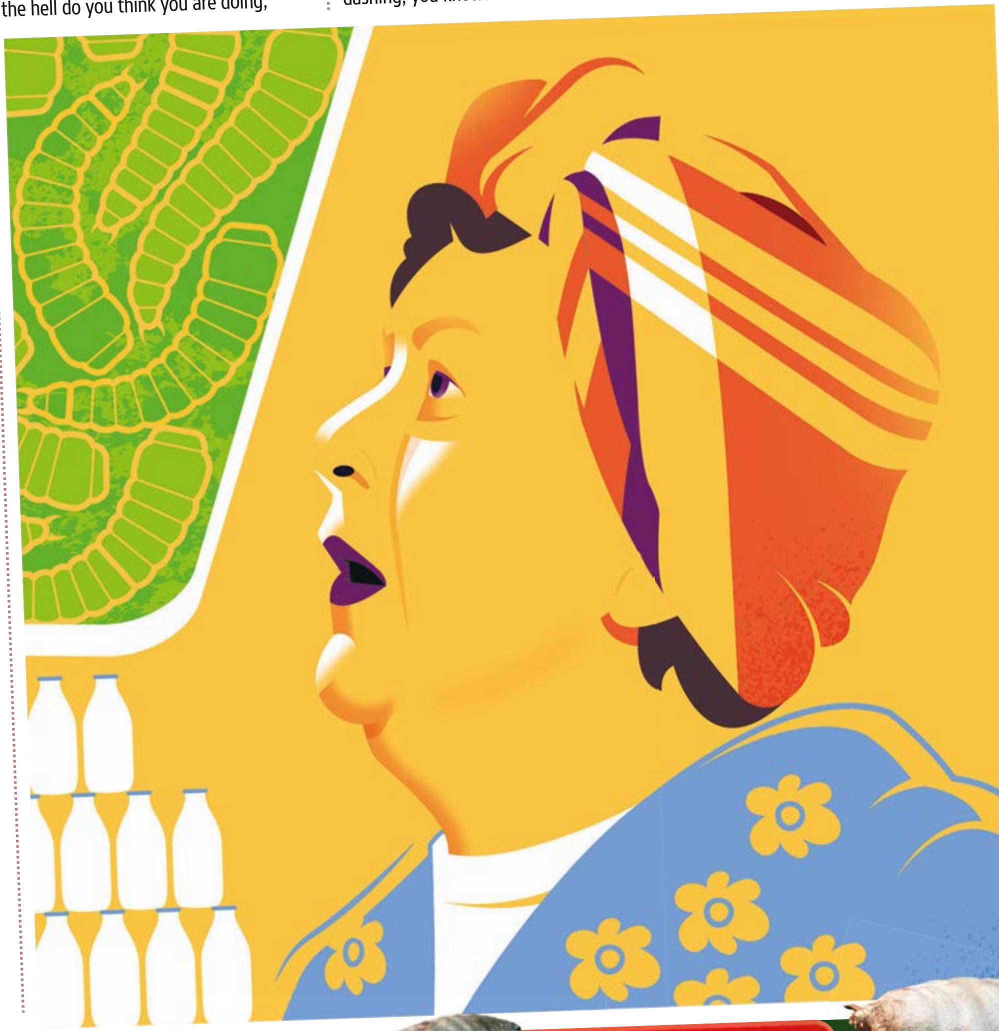


ILLUSTRATION BY BEN MORRIS

As told to Jonathan Morris

Next Issue...

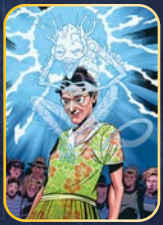
50 Things We Love About *Doctor Who*

(not including *Doctor Who...*)

BBC DOCTOR WHO MAGAZINE

Pip Baker
A tribute to the writer who co-created the Rani.

The Trial of a Time Lord
The Fact of Fiction investigates Parts Nine to Twelve.



The Piggybackers
The conclusion of the Thirteenth Doctor's latest adventure.

PLUS! News Reviews Interviews Competitions **AND MUCH MORE!**

DWM 552 will be available at WHSmith, newsagents and comic shops from **28 May 2020**, price £5.99. For free delivery, subscribe at www.paninisubscriptions.co.uk/drwho

Panini COMICS **PANINI ONLINE SHOP** Panini magazines

Having difficulty finding the latest **DWM**, comic collection or bookazine? Try the Panini Online Shop!

BBC DOCTOR WHO MAGAZINE
INSIDE
TALONS OF WENG-CHIANG POSTER
TARDIS DIORAMA
SIX COLLECTORS' CARDS
1977-STYLE POSTER MAGAZINE
FOUR-PART BIG FINISH DOWNLOAD
1976
DOCTOR WHO'S HOTTEST YEAR
A lavish celebration of the mid-70s classics
DOCTOR WHO MAGAZINE

SPECIAL EDITION
DOCTOR WHO
COSTUME DESIGN
Dressing the Doctor
From William Hartnell to Jodie Whittaker
SCREEN TEST
THE CLOCKWISE WAR
GROUND ZERO

You can now find all of your favourite magazines and books in one place:
store.panini.co.uk

WHILE STOCKS LAST!

Register for exclusive offers and news on all the latest releases.

CAROLE ANN FORD
WILLIAM RUSSELL
BETH CHALMERS
DAMIAN LYNCH
PAUL McGANN

FROM THE WORLDS OF
BBC DOCTOR WHO

TIME WAR
SUSAN'S WAR

SHE WILL DO HER DUTY... FOR GALLIFREY!

FOUR BRAND NEW AUDIO ADVENTURES
COLLECTOR'S EDITION CD BOX SET AND DOWNLOAD
AVAILABLE NOW FROM **BIGFINISH.COM**

BIG FINISH WE LOVE STORIES

SCAN QR CODE TO HEAR MORE
bgfn.sh/war

BBC STUDIOS

@BIGFINISH • THEBIGFINISH • BIGFINISHPROD

BBC logo TM and © BBC 1996. Doctor Who logo TM and © BBC 2018. Licensed by BBC Studios. Dalek image © BBC/Terry Nation 1963.
Daleks created by Terry Nation and used under licence. Sensorites created by Peter R Newman and used under licence.

BBC

DOCTOR WHO

AGAZINE™